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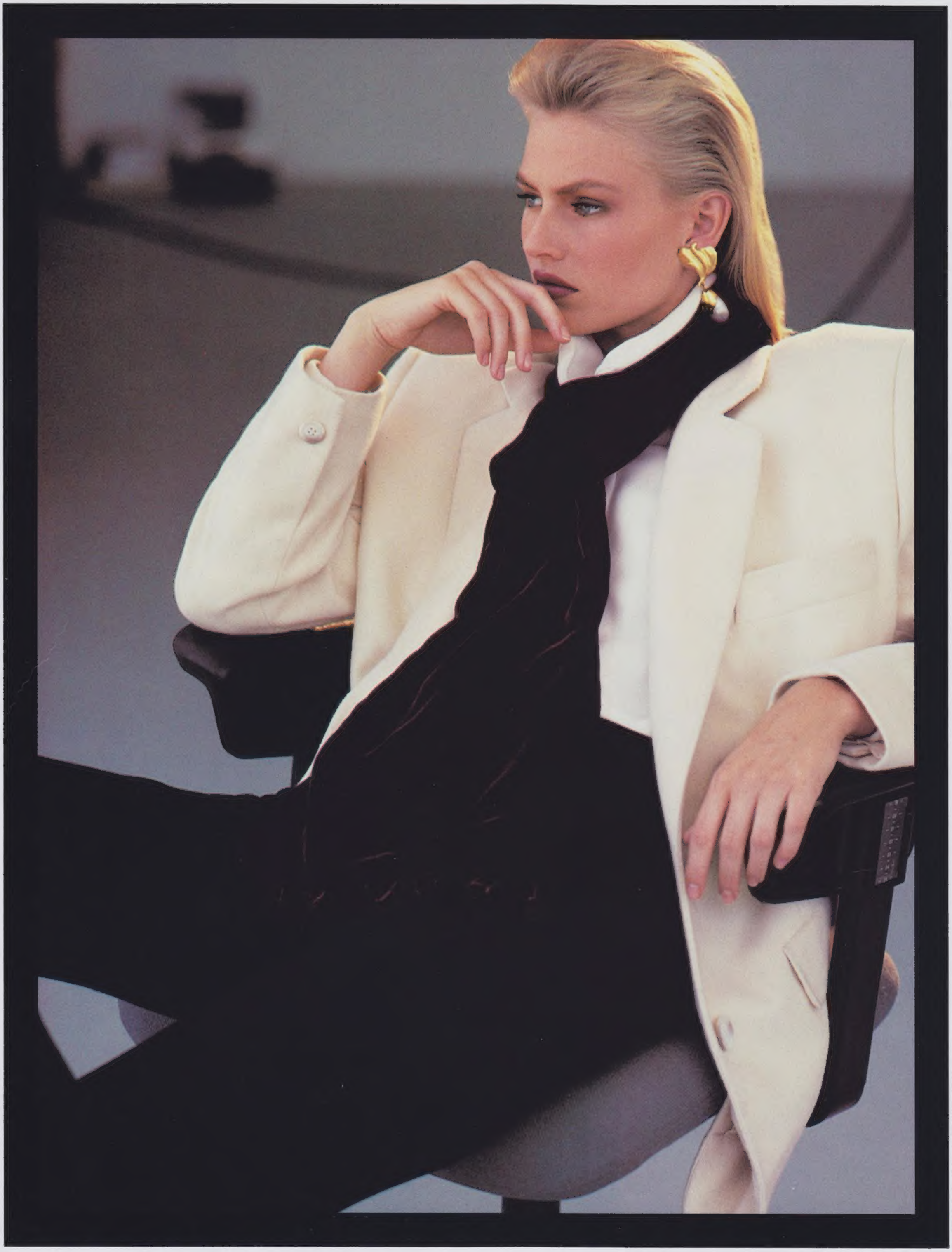

Richness beyond compare: Donna Karan's cashmere wool blazer, wool jersey pants, silk crepe body blouse and velvet scarf. In Collectors.

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Lord & Taylor, Fifth Avenue.

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SEPTEMBER

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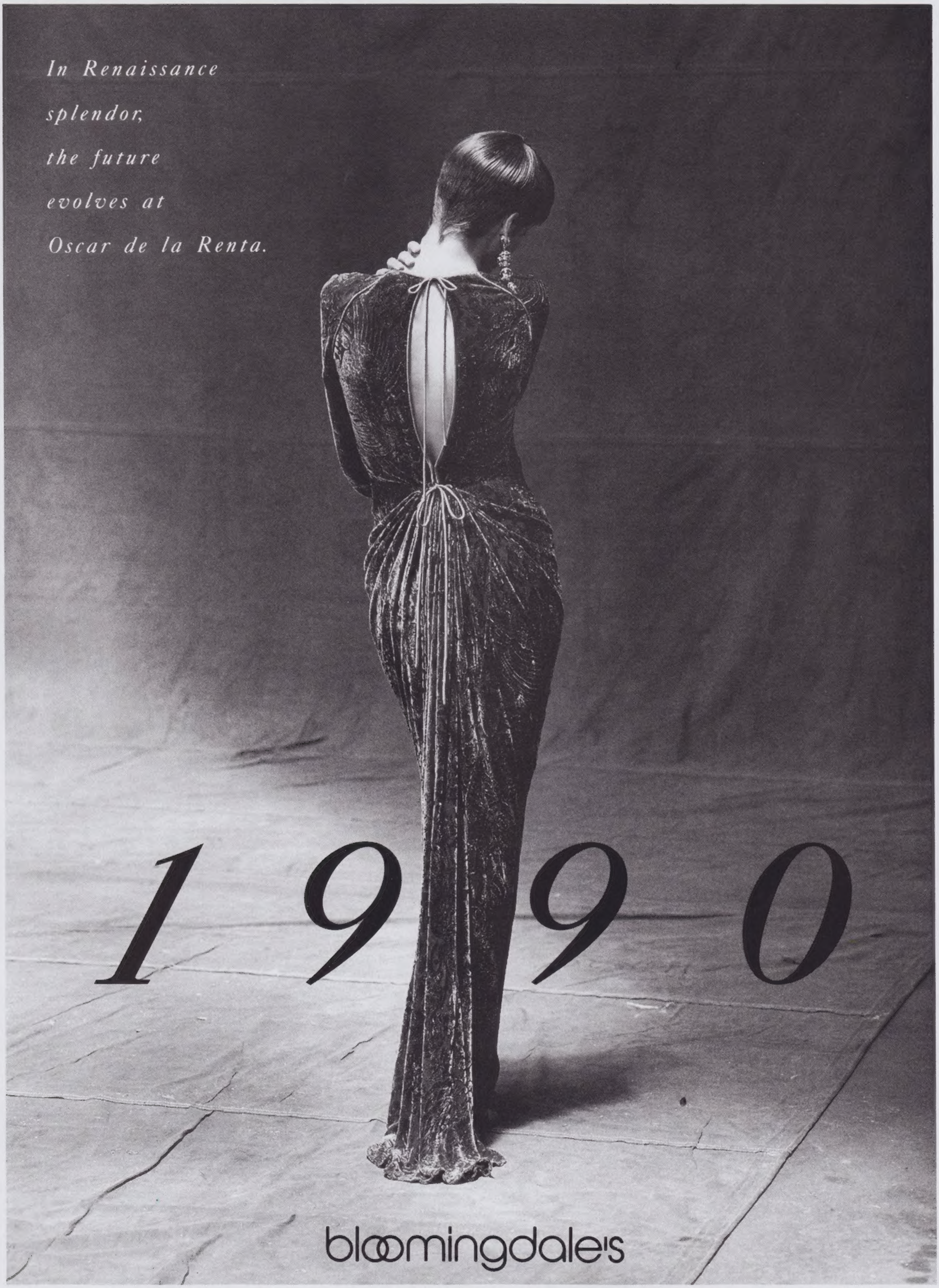

From the Fall 1990 collection, the back draped evening dress in blue sapphire coup-de-velour. Oscar de la Renta on Boulevard Four, New York. And in Chestnut Hill, North Michigan, White Flint and Boca Raton.

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COVER LOOK **The ornamented approach to evening—a beaded suit, burnished makeup—on Naomi Campbell. Wild Berry Super Frost Lustrous Lipstick, The Bronzes Eyeshadow Prism, New Complexion Make-up in Natural Beige; all by Revlon. Suit, Louis Dell'Olio for Anne Klein & Co. Earrings, Butler & Wilson. Pearls, Kenneth Jay Lane. Details, last pages. Hair, Didier Malige for Jean Louis David. Makeup, Bobbi Brown for Frederic Fekkai at Bergdorf Goodman. Fashion Editor: Grace Coddington. Photographer: Patrick Demarchelier.**

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Cindy is wearing 'Wild Berries' Super Lustrous Lipstick, Creme Nail Enamel, Naturally Glamorous Blush-On, and 'Peacocks' Eyeshadow Prism. © 1989 Revlon, Inc.

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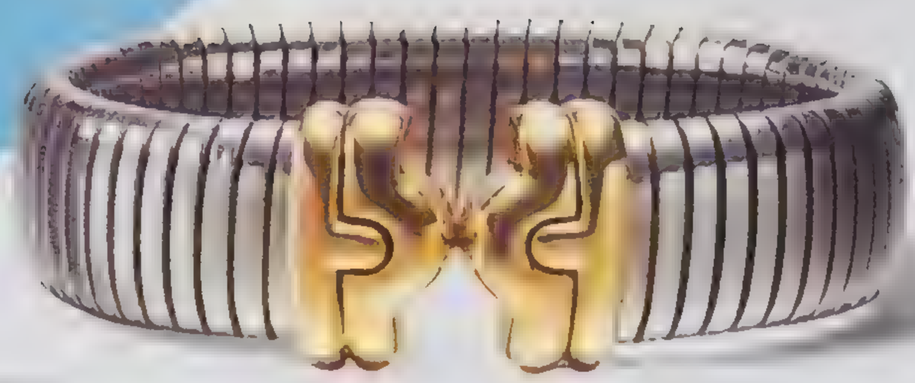

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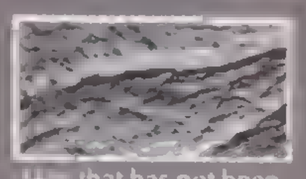

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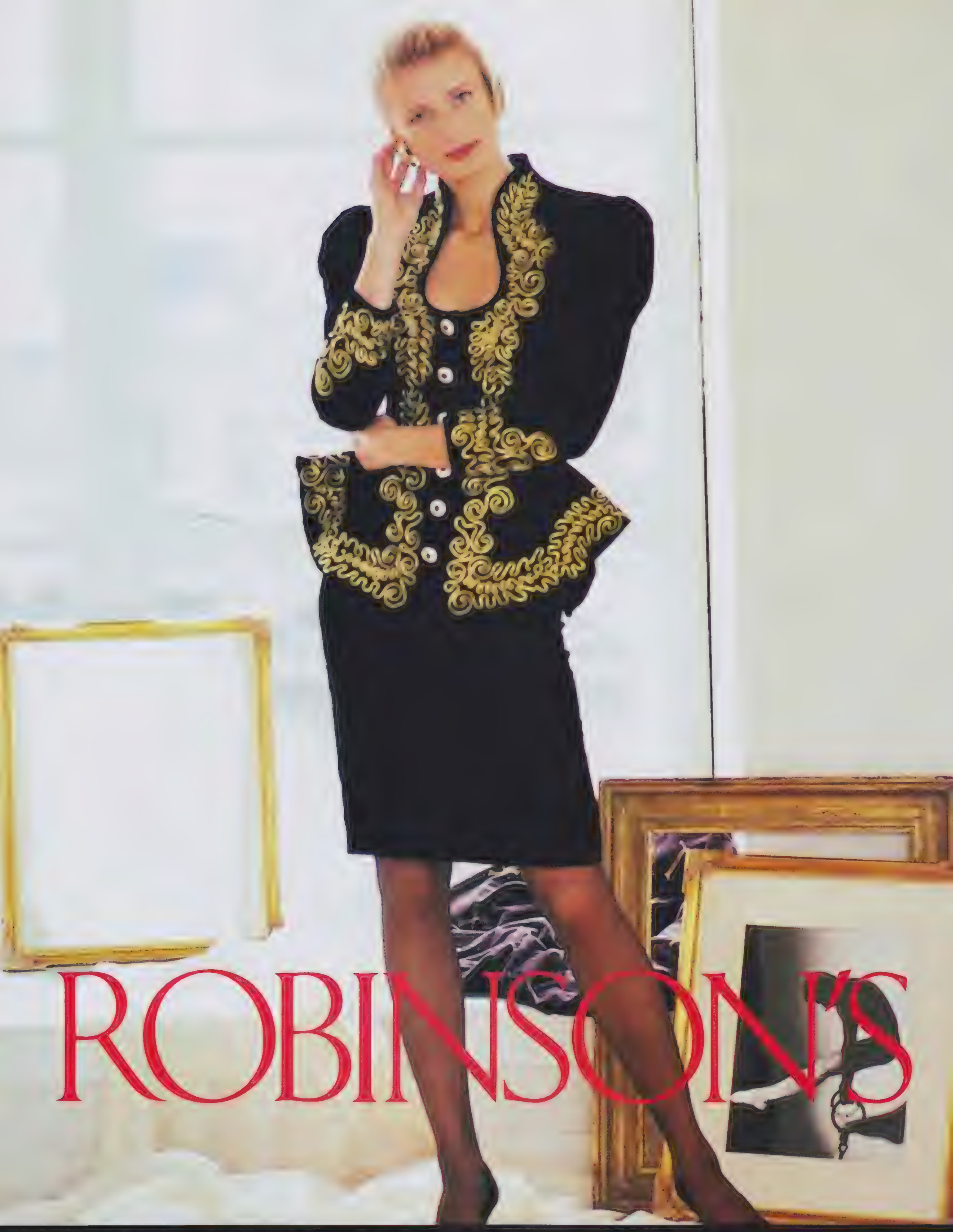

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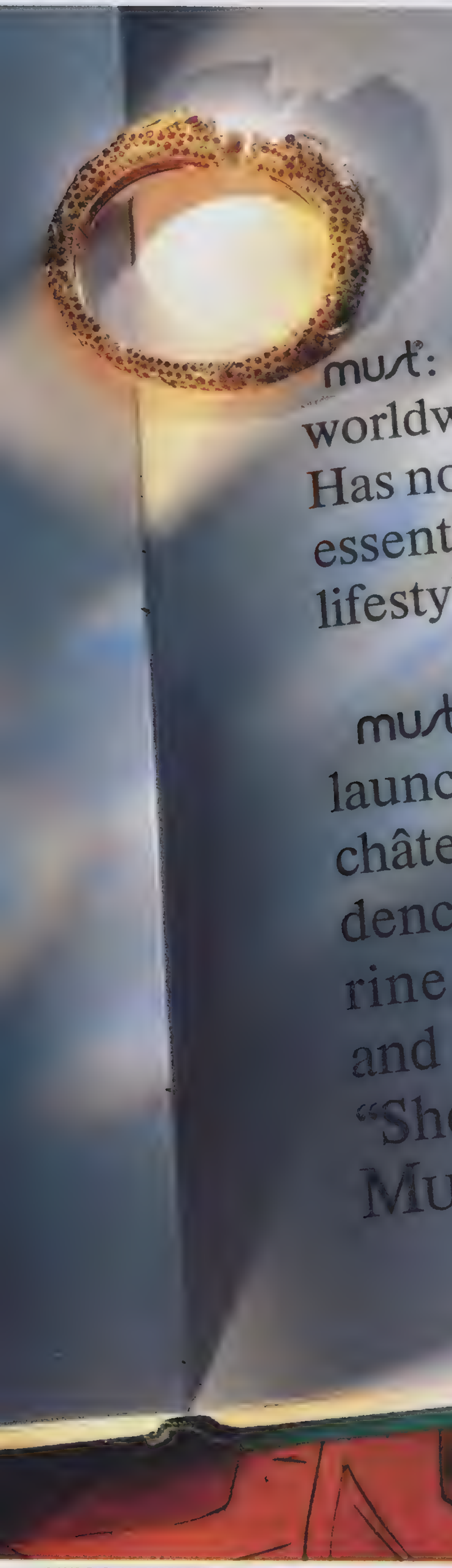

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Helmut Newton

"My pictures weren't acceptable to American Vogue for quite a while," recalls Helmut Newton, whose darkly erotic images once again enrich our pages. "They were too sexy, you know. But sex has always been a kind of trigger for me when I work." For this issue, Newton photographed Bridget Fonda, the star of *Scandal*, in his home city of Monte Carlo. "It's very exciting for me to work with a young actress like Bridget. I find her incredible—the way she responds to the slightest suggestion."

Newton was born in Berlin in 1920. His career began at the age of sixteen, with an apprenticeship to renowned fashion photographer Yva. He went on to work for French, British, and American Vogue, *Jardins des Modes*, *Marie Claire*, and scores of other magazines. "I don't take fashion pictures anymore," Newton says. "It's one thing to photograph personalities for a fashion magazine, but I don't do fashion as such. I did that work for thirty-five or forty years. I've done practically everything I wanted to." His work now appears regularly in *Vanity Fair* and the *Condé Nast Traveler*, with subjects ranging from mafia gal pal Phyllis McGuire in her gilded Las Vegas home to Claus von Bülow in leather biker's gear. "I still have to be careful," Newton says of his tendency toward the erotic. "If anything, Americans are more puritanical now than they were a few years ago. What terrible prudes you are, but I love America anyway."

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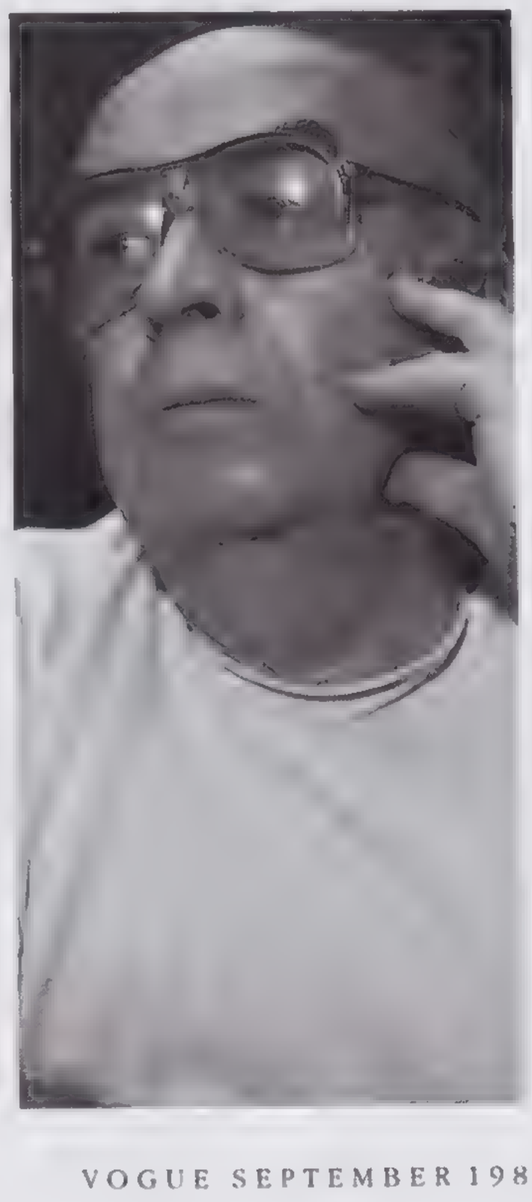
Dodie Kazanjian

"I like to keep *too* busy," Dodie Kazanjian says, commenting on her three stories in this issue: "Motivating Factors," "Picasso, Braque, and an Art Revolution," and "The Art of Presentation," all of which seem to have partnerships in common. "Collaboration is in the air—particularly in the art world. It's interesting because the artist has to give up the self, and art is a very individual thing. It could signify a major social shift—away from the 'me,' toward the 'we.' It's certainly a trend in my life." Kazanjian is referring to her marriage to writer Calvin Tomkins, who has resisted the idea of a professional collaboration with his new wife. "You could say that he's an unreconstructed individualist, but I'm working on him."

Meade Roberts



When he first met Tennessee Williams, in November 1957, Meade Roberts was a young writer whose first play, *A Palm Tree in a Rose Garden*, was previewing off-Broadway. "TW was in the audience one night," Roberts recalls. "I spent the entire performance petrified, watching for his reaction." A few months later Williams invited Roberts to co-write *The Fugitive Kind*, the movie version of Williams's play *Orpheus Descending*. As Roberts's article in this issue discloses, the process was both revealing and quixotic.

Since that time, Roberts has written many other plays. His latest, *The Tennessee Williams Show*, uses twenty years of friendship to consider the playwright's life. Following the pattern of *Orpheus*, which arrives on Broadway this month after a triumphal revival in England, Roberts hopes to debut the work in London prior to a New York transfer.

Top: ERIC BOMAN; bottom: JOHN PATRICK NAUGHTON

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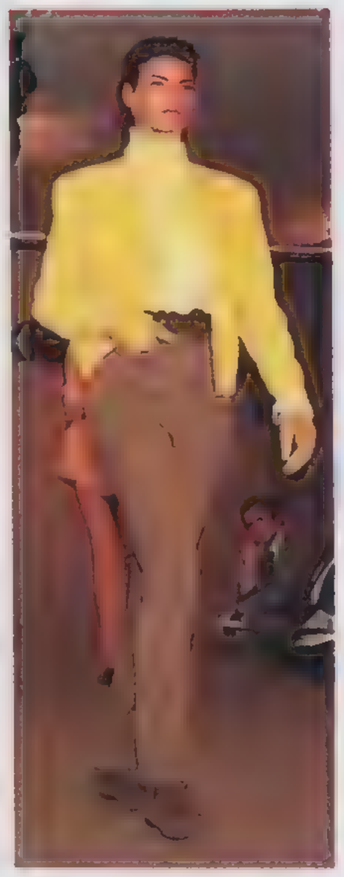
FASHION CLIPS

By Page Hill Starzinger

Stirrup pants that are suited for the city...The big surprise for fall evenings: chiffon—in dresses

Innumerable variations on stirrups dominate the collections: slim jodhpurs in suede, sleek ski pants in wool crepe. The successful ones are pulled-together, so they don't look like the model just got off the ski slopes—or a horse. The trick, more often than not, is in the choice of shoes. What works: small, sleek ankle boots that are decidedly sophisticated. Those with a high, narrow heel immediately give pants a more feminine character. Another key: a refined jacket—one that's embroidered or in a soft, unusual color....The big surprise for fall evenings: chiffon. Normally a summer fabric, it's winning kudos wrapped and draped like Greek togas. The newest shapes come in offbeat tones (deep raspberry at Oscar de la Renta, marigold ombré at Bob Mackie).



Stirrup pants, a suede jacket (Calvin Klein)

Color as never before—in a washed silk charmeuse parka at DKNY

Color breakthrough: new fabrics allow brighter brights... Orange looks best

Quiet tones of camel and gray stood out at the fall collections, but loud orange and fuchsia are what fashion editors are talking about for resort and spring. The shades seem brighter than ever before because new washed fabrics intensify colors by adding shine. A lightweight suede called nubuk "takes" vivid color better than regular suede in shoes at Maraolo. The way to wear these brights now is one hit at a time: orange slingbacks with a white dress, an orange suit and a black T-shirt.

Accessory news: a YSL boutique...Scarves: what works...Tibetan jewelry

In a season when accessories are more important than ever, Yves Saint Laurent plans to open his first boutique devoted exclusively to them. Opening this winter in Paris, it will be stocked with gem-encrusted jewelry, plus a new line of scarves, shoes, bags, and belts....The press touts scarves to update any outfit, but, worn improperly, they can make clothes look old. Draped in a purely decorative way (precariously balanced over one shoulder), they look contrived. Wrapped in a functional manner—to keep one warm—they work....With today's simple silhouettes, ornamented boots, vests, and jewelry have become important accessories. Some you won't see coming and going on everyone: colorfully embroidered boots, brocade vests, and ornate jewelry from Tibet. In NYC, go to Dö Kham (51 Prince Street); in San Francisco, go to Tibet Shop (1807 Polk Street).

Designer to watch: Randy Kemper—basics under $200...Fashionable windows

Fashion insiders know that the best clothes—at reasonable prices—come from new young designers. For those who lust after minimalist clothes, Randy Kemper offers sequined T-shirts, shawl-collared black velvet blazers. For resort, there's the perfect little sleeveless sarong dress—in poppy-colored silk. Almost everything is under $200....Stopping traffic in New York City this month: Josephine Baker—decked out in Patrick Kelly—and Marie Antoinette—in Emanuel Ungaro. Mannequins eerily resembling these and other famous women of France fill Bloomingdale's windows. Christian Lacroix chose Colette for "her freedom, her timeless modernity, her daring."

Christian Lacroix dresses Colette for Bloomingdale's

The new chic approach to evening: plain wool sweaters over lamé skirts...Shopping sales by phone...Latest development in knits: chenille

Yves Saint Laurent may have sanctified the look when he sent models down the runway wearing wool cardigans over evening skirts. But fashion-conscious women have been tossing plain sweaters over ornate evening clothes since last winter. What works: sizes large enough to slip off shoulders nonchalantly (anything tight looks old-fashioned). The more ornamented the skirt or pants, the better....Leave it to Manhattanites to come up with the first telephone information line listing clothing sales. Focusing on the New York City area, it's great for visitors who want to plan ahead. The cost: $1.95 for the first minute. The number: (212) 540-0123. ...Azzedine Alaïa knits it into body-hugging dresses; Christian Lacroix sews it up into ribbed turtlenecks. "It" is chenille—a thick, fuzzy yarn (usually made of cotton or wool). Although Americans sometimes mistakenly use it for big, sloppy sweaters, Europeans whip it into small, chic shapes.

Runway photos: PIERRE SCHERMAN; illustration: CHRISTIAN LACROIX

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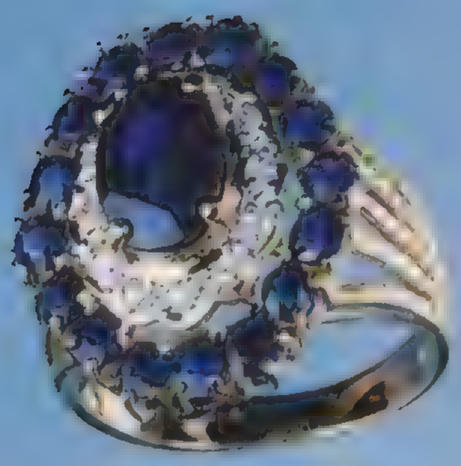

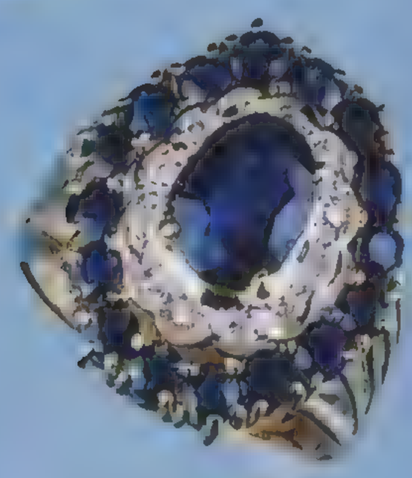

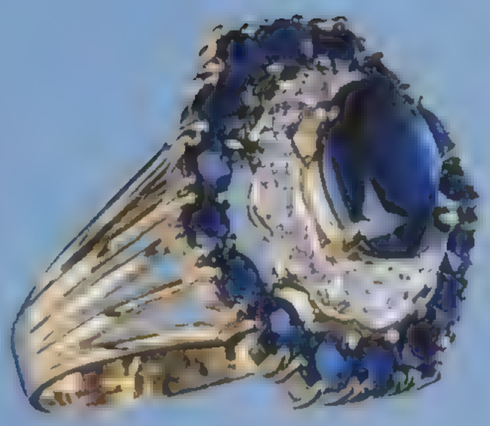

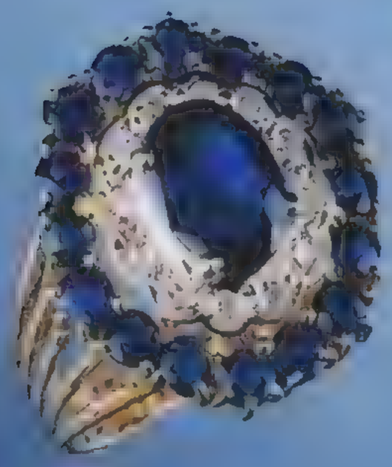

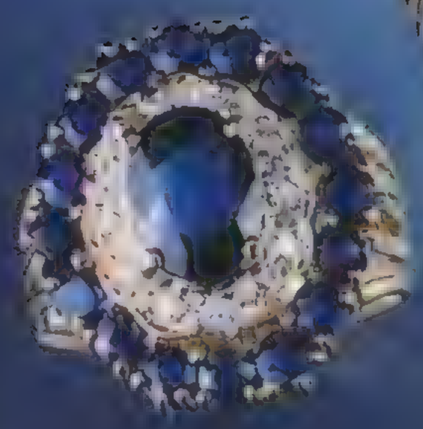

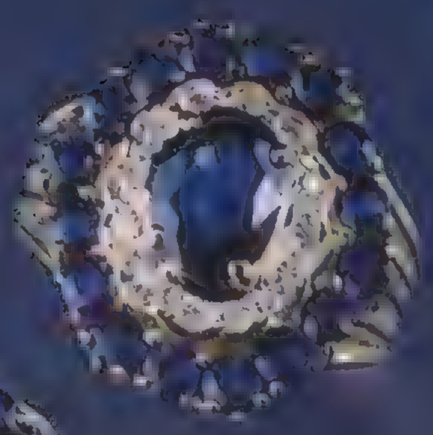

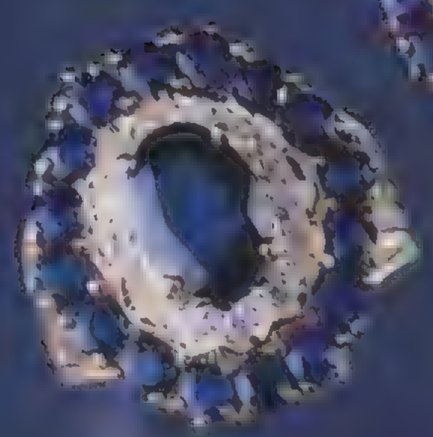

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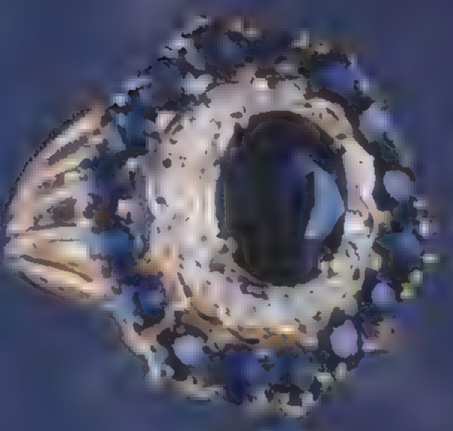

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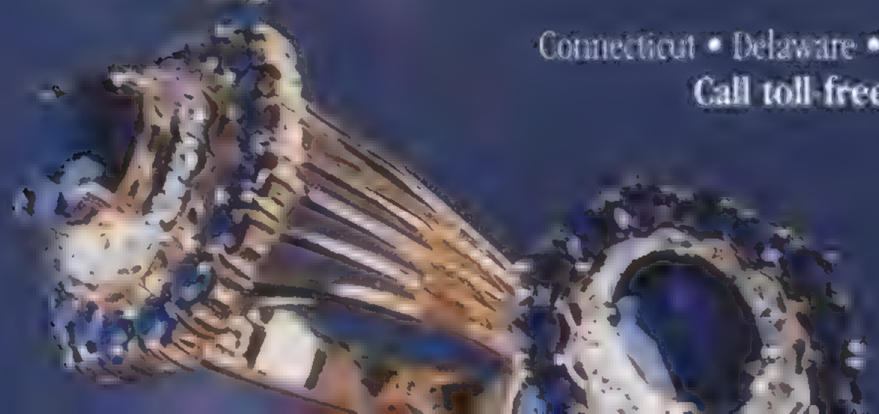

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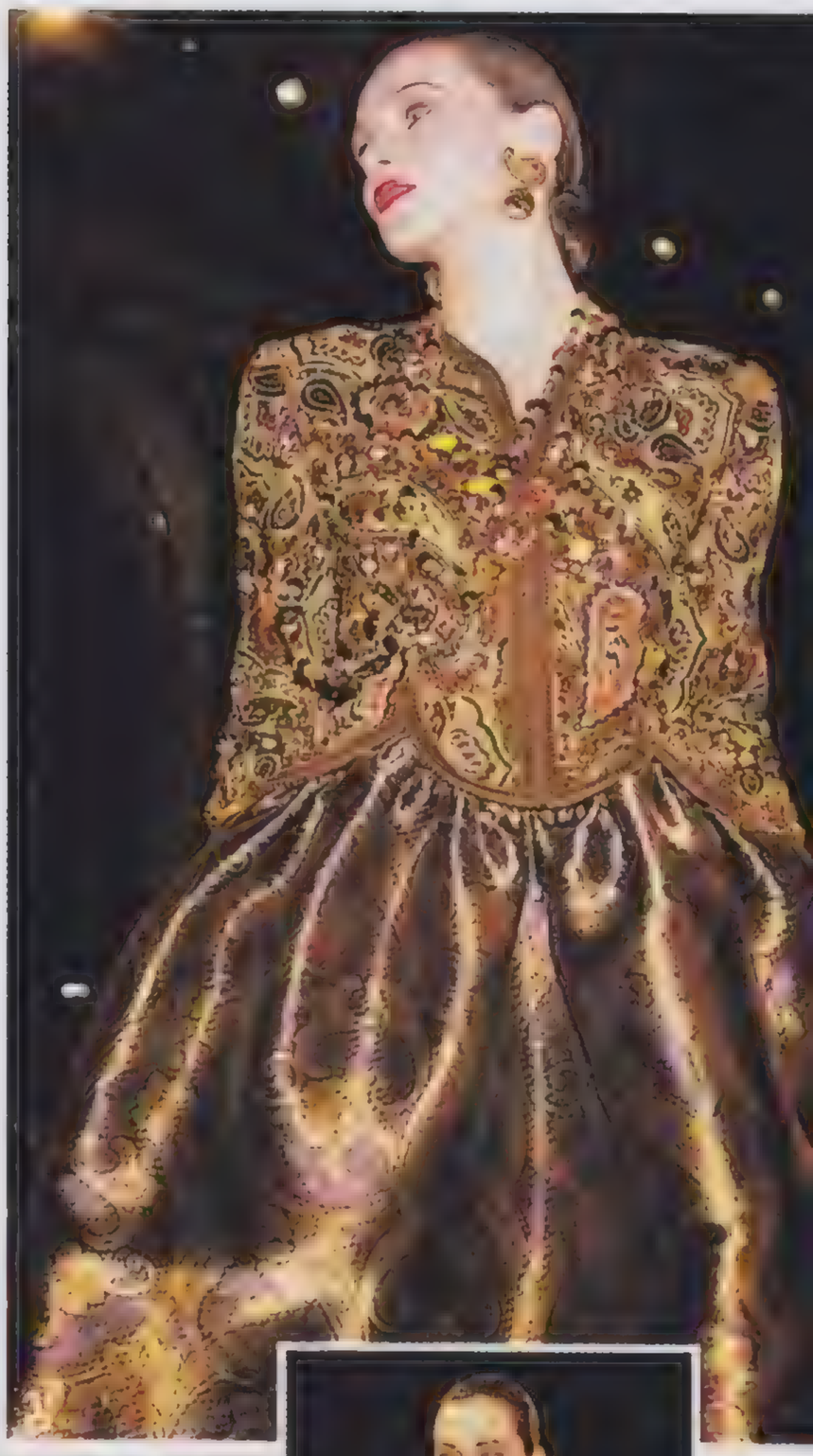
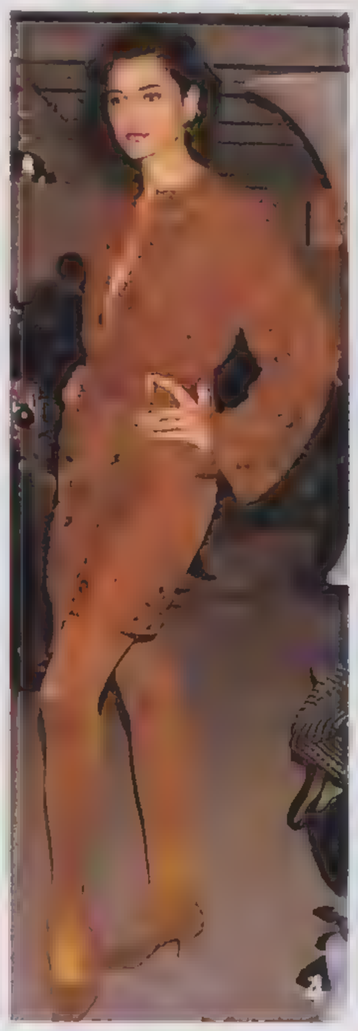
VIEW: fabrics

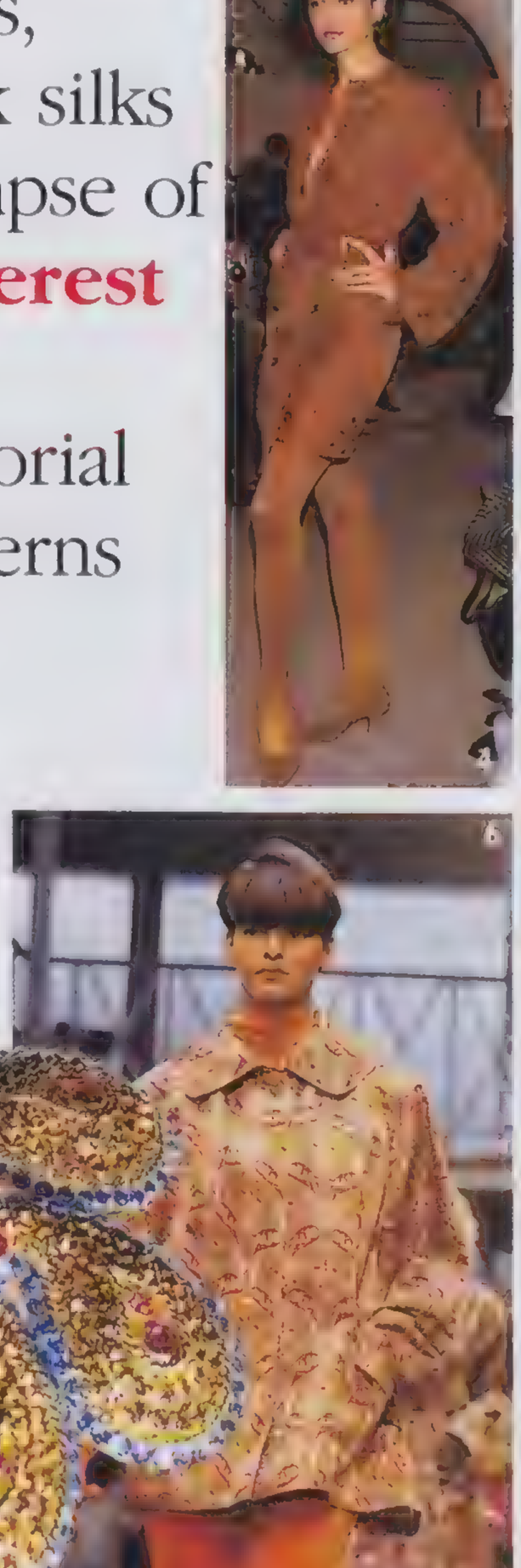
Editor: Laurie Schechter

This year, the shape of clothing is no longer an issue (even the hemline and shoulder-pad debates are over). Fabrics are the news. And the print that's splashed across everything is **paisley.**

It's grown from a pindot decoration for a banker's tie into giant graphics on knits, satins, openwork silks that show a glimpse of skin. **Fabric interest** continues with iridescence, pictorial prints, even patterns reminiscent of Indian blankets.







1. Bill Blass's—oversize, on a knit shawl, matching skirt. 2. A necklace of paisley, grouped to look like flowers, by Jay Feinberg.

3. Embroidered, beaded jacket and silk metallic skirt by Oscar de la Renta. 4. Decorated silk chiffon at Donna Karan. 5. Bob Mackie's lacelike effect. 6. Azzedine Alaïa's print jacket. Details, last pages.

VIEW ▶ 120

1,3-5 PIERRE SCHERMAN; 2 CONSTANCE HANSEN; 6 GUY MARINEAU

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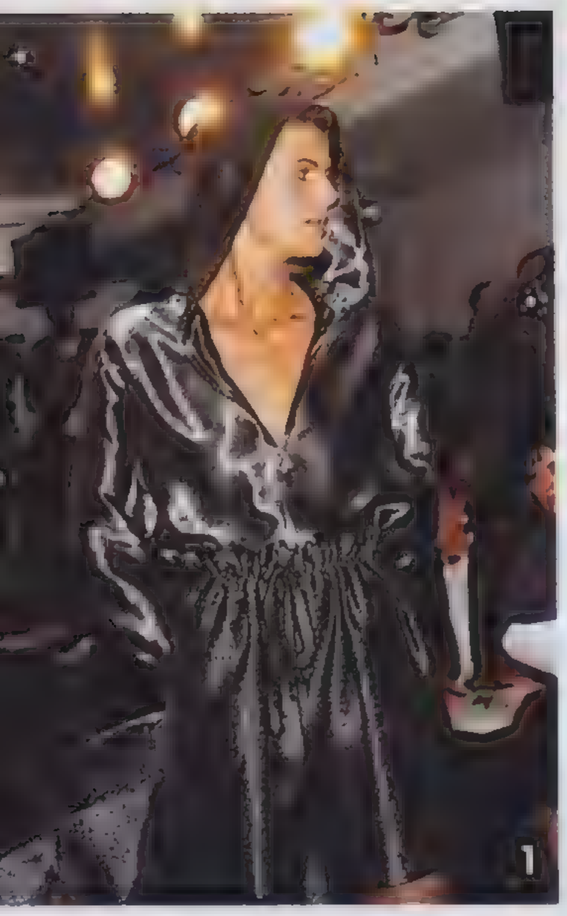
VIEW: fabrics

Designers shed light on the simplest of shapes–pants, coats–with **iridescent fabrics** as the primary means of decoration

4. Azzedine Alaïa's evening dress in iridescent green gold. 5. Iridescence is just one element of decoration in a coat with elaborate embroidery and brocade. Equally dressy: iridescent tuxedo pants. By Fernando Sanchez Limited. 6. What takes a coat into evening: shine. Charlotte Neuville's, in silk. Details, last pages.

VIEW ▶132



1. Walking shorts for off the beach: here, with silk hooded top by Michael Kors. 2. Mixing colors and fabrics, Giorgio di Sant'Angelo pairs a silk velvet blouse with a lamé skirt. 3. Painting the town red: a silk wrapped jacket with cropped pants by Fernando Sanchez Limited.

1-3, 5, 6 PIERRE SCHERMAN; 4 GUY MARINEAU

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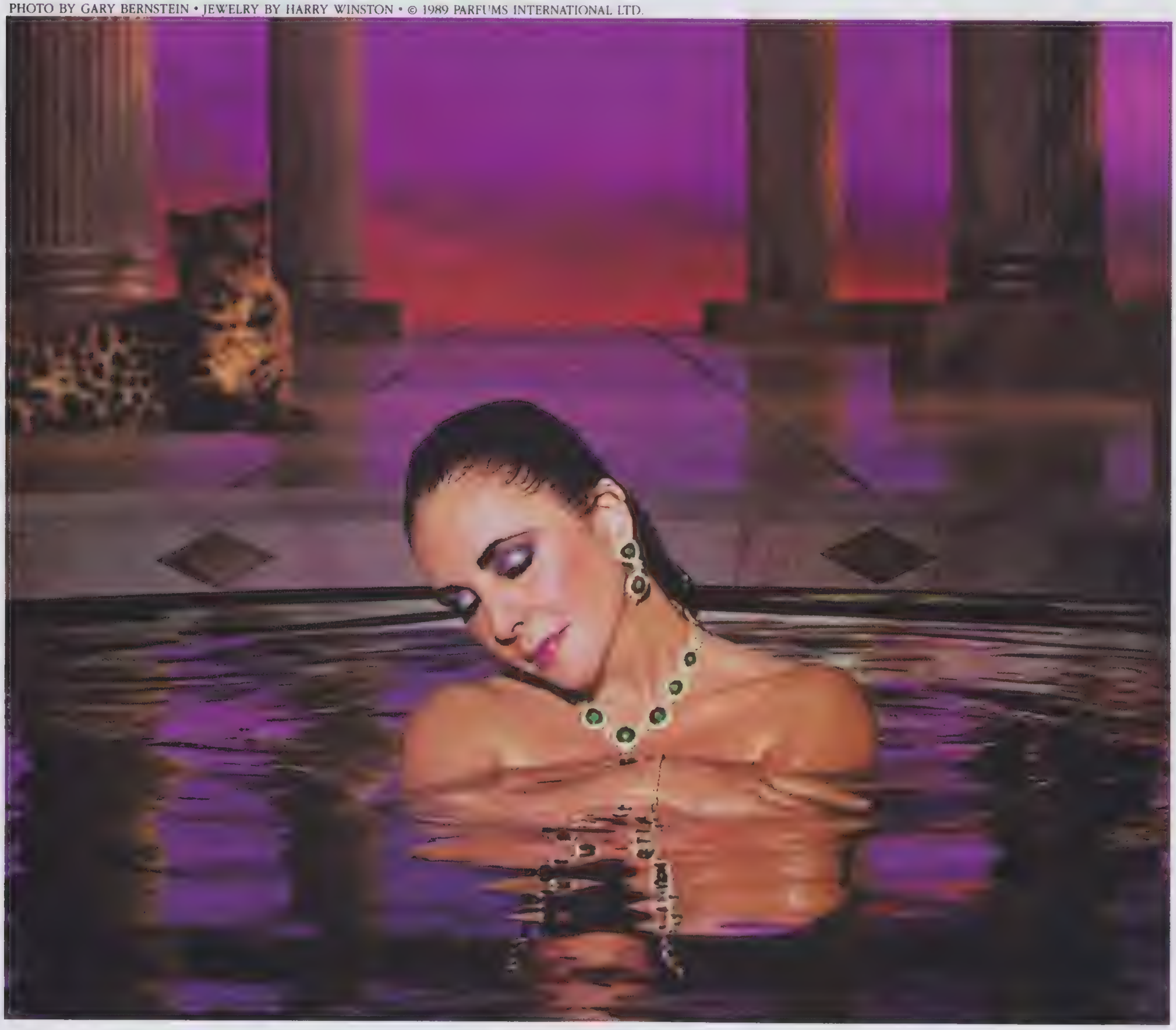

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VIEW: fabrics

Konstantin Kakanias takes inspiration for his witty prints from mummies in Egypt, the guillotine in France. Here, he tells why

1. Konstantin likes "things that are shocking . . . but refined." 2. Paisley on wool, from a trip to India. 3. Sphinxes inspired by 18th-century designs, for Lacroix. 4. A Lacroix scarf pays tribute to Marie Antoinette. Details, last pages.

"HE MAKES ME DIE LAUGHING," IS CHRISTIAN Lacroix's review of print designer Konstantin Kakanias's work. The laughter was provoked by one of Konstantin's wallpapers patterned with chickens. Lacroix isn't the only one who's amused. While Ungaro and Yves Saint Laurent may not respond with the same gusto as Lacroix, they do use Konstantin's fabrics.

Born in Greece, twenty-eight-year-old Konstantin is a fabric designer, illustrator, muralist, sometime display artist, and opera fanatic. In all its diverse formats, his work has a quirky wit, a light-handedness, and a slightly morbid edge. An example: Konstantin's fabric for a Lacroix scarf commemorating the French Bicentennial. The print—a portrait of Marie Antoinette—was originally intended to play up the queen's association with the guillotine, but "I decided to keep the dripping blood to a minimum," Konstantin chuckles. "I like things that are shocking in one context, but refined enough to get away with it."

Konstantin's other morbid brush with royalty goes back a few years. After studies at the fashion school Studio Berçot in Paris, Konstantin traveled to Egypt. Joining archaeologists, he was closeted in a tomb with mummies, sketching murals. Back in Paris, he did fabric for Yves Saint Laurent and illustrations for Italian Vogue and *Interview*. He then hooked up with Rainbow, a fabric company in Milan. Now based in New York City, Konstantin works on a strange schedule: some fabric designs take five minutes, others a few days, and they won't be printed until a year later.

One of Konstantin's inspirations: an eighteenth-century French fabric printed with imaginary flowers. Easy to see why this fabric appeals to Konstantin: his designs share the same fantastical quality, a record of an otherworldly vision. —**JODY SHIELDS** **VIEW ▶ 140**

1 CHRIS SANDERS; 2-4 MONICA STEVENSON

"Permanent things, that's what it is. I think you just reach a point where permanent things start becoming the most important. Where buying something like that for yourself just feels the most honestly, entirely…good. When I bought the gold earrings? That's how it felt. And now, this time, with the ring, the same thought struck me all over again. As long as there's a sun, this is going to shine."

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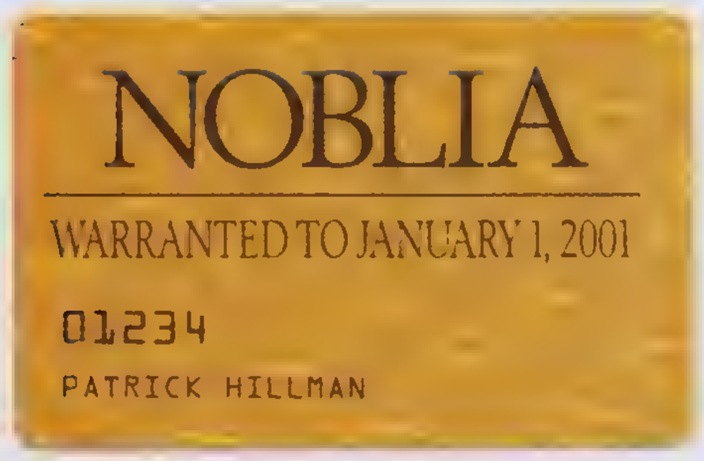

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VIEW: fabrics

A **blanket statement** unfolds for fall. Cozy plaids and Navaho prints are rebundled into jackets, shawls—even shoes

1. A Turkish carpet turned ballet slipper by Dita Emmet.
2. Artist Frida Kahlo's trademark blanket dress.

Woolly wear:
3. Luxuriant wool and mohair shawl-collar coat by Louis Dell'Olio for Anne Klein & Co.
4. Classic Navaho design in a cape from Ralph Lauren Country.
5. A toast plaid toggle coat from Adrienne Vittadini.

6. An Indian blanket over a cow-print dress at Patrick Kelly.
7. A blanket check from Anne Klein II: jacket and fringed wrap skirt in Viennese plaid, RIGHT; a wool and cashmere plaid scarf, LEFT.
Details, last pages.

VIEW ▶ 156

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VIEW

designing wom

BEFORE ANDY WARHOL WROTE HIS FAMOUS NAUGHTY diaries, he wrote a joke autobiography, *The Philosophy of Andy Warhol* (*From A to B and Back Again*), in which he talked a lot of witty good sense about clothes and style. One bit that was really telling was where Andy was worrying himself half to death about what it is that makes people buy *awful* clothes, *terrible* clothes. How can they do it? he fretted. What drives them? It's not just a question of money. Cheap clothes can look good; but awful clothes can only look awful. There are these perfectly normal people (he mused), they get to Bloomingdale's, they go along a rack of little summer tops, they whip off one that's as unsuitable as anything could be—just awful—and they shout: "Now this is really *me! This* one I *have* to have!"

2

When I mention Andy's little pensée to Charlotte Neuville, she laughs almost to bursting. "I know, I know," she says. "I see people in awful clothes and I just cringe. First I laugh. Then I cringe." Neuville laughs a lot, bubbling and giggling like a teenager, and at this point in her life she has a lot to laugh about. Her label is only three years old, but her fall show at the Plaza was a triumph for her; it was a beautifully focused show with subtle, softly curvy city day clothes and evening wear that had the buyers leaping for their order books. As we speak, a

3

Neuville's designs are feminine takes on menswear dressing.
1. A double-breasted wrapped jacket in featherweight melton, over a classic white blouse.
2. A fur collar and lapels give a comfortable coat elegance.
3. At ease for evening: a quilted smoking jacket and slim pants.
4. Neuville's unusual colors: pea green over cordovan, mustard.

1

an **Charlotte Neuville** talks with VICKY WOODS about bad taste, babies, and comfortable clothes

huge pot of lilies arrives for her birthday. She's thirty-eight and she doesn't care. She's married to her job (husband Ken Merlo is the financial arm of her company); she has a pretty name, a pretty face—wide eyes, a Clara Bow bob, and bright pink lipstick. And right now she's feeling as big as a house, *hugely* overweight, *awful,* fatter than she's ever been in her life—because she's six months' pregnant. The baby is due in December. She can't wear her own clothes. She can't even try them on. She's wearing *elastic waists*. She feels like stopping right now in her tracks and doing a maternity line, she tells you: there's absolutely nothing to buy out there. She is so excited about the baby: "It's my second baby. My first baby was my business. Three years old! It feels like twenty." Life simply couldn't be any lovelier.

And she couldn't be busier. Her fall collection is traveling around the nation's stores in trunk shows, and she's readying herself for the personal appearances. (She loves them; she loves meeting Charlotte Neuville customers.) She has to finish designing her resort collection, then bury herself in the color and fabric direction for spring 1990. She's already started on the spring silhouettes. "You'll definitely see the menswear influence still creeping in—not as obvious and important as it was for this fall, but I know it's going to be there. It's so important to me—bringing the concept of ease and comfort and sportiness that men's clothes have to womenswear."

Well it makes you purr with delight, doesn't it? "Ease and comfort." Some of us want clothes-as-armor so we can hide behind them; some of us want clothes-as-artform so we can parade inside them; but most of us want to put them on, look in the mirror, utter a little cry of joy, and then forget about them. And Neuville's fall collection is chock-full of little cries of joy. She created a "big boyfriend jacket" by dint of rummaging through her husband's wardrobe and trying on every last thing in there. She hauled his sport jacket to work, put her fitting model into it, started a pattern off her, made a design, canned it, started again, and went through seven until she finally got the right shape. (She took the shoes off her husband's feet as well—"He has small feet, thank God"—and Manolo Blahnik ▶ 160

5. The slouchy "big boyfriend" sweater.
6. Part of her smoky palette: a gray-aqua coat, skirt; melton jacket and skirt. 7. The designer herself. 8. The big boyfriend jacket becomes a suit. Details, last pages.

1, 8 ARTHUR ELGORT; hair, Mitch Barry; makeup, Sonia Kashuk; 2-6 PIERRE SCHERMAN; 7 MAX VADUKUL.

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VIEW: Neuville

transsexed them for the show into neat and elegant oxfords for girls. Glossy chestnut leather for day; satin for evening.) The big boyfriend jacket is oversize but flattering, very niftily shaped at the shoulder, prettily draped and just what you want. So are her little curved jackets over soft, short bell skirts, dressing-gown evening coats over full pants—or even shorts—huge, sloppy big boyfriend turtleneck sweaters in wonderful iridescent mohair and wool, and soft beige sweaters and cardigans crunchy with glistening beading. And the *colors*. Charlotte Neuville makes you feel pretty fustian about basic black. She mixes colors with an artist's eye, layering a pale olive parka over a rose-colored sweater, mustard skirt. She works and works at colors, testing them for months on herself, wearing strange mixes (''and looking god-awful''). She's fascinated by how people see themselves in colors, when they say ''I'm best in yellow,'' and yellow looks absolutely awful on them. She rushes off to fetch a leftover hat so she can show me the ''palest, palest beige'' that Ivana bought. All her fall colors are smudged, smoked: gray-into-green, red-into-brown, beige-into-gray. Except for her evening wear, which sings clearly: white, gold, ivory, beige, and mauve.

Neuville doesn't believe in the thousand-dollar wool jacket. "Price is a big beef of mine. I'm shocked by that kind of price"

There's one other really nice thing about this bubbly woman. She doesn't believe in the thousand-dollar jacket. ''Price is a big beef of mine,'' she says. ''I'm shocked by that kind of price. I would find it hard to pay one thousand dollars for a jacket.'' Evening wear, yes. Day wear, no. But she is as committed to quality as anyone can be, and she knows that she wants to use cashmere. . . and she knows that today cashmere is $120 a pound and you need two pounds for the simplest sweater. . . . It's difficult as a modern designer to keep prices down. But she continues to try. And this should come as good news for those of us still trapped by clothes-as-status-symbol. ''Clothing for me is a mood elevator. An antidepressant. Like going back to the forties when women went out to buy a hat. To make themselves feel better.'' ♥ VIEW ▶ 192

The evening bathrobe—in ivory silk worn over matching miniskirt

PIERRE SCHERMAN

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VIEW

Two young designers take different routes to success—one with provocative color, the other with body-conscious shapes

Gordon Henderson

In high school, Gordon Henderson was so small he had to wear clothes from the boys' department. But they weren't anything like the ones he saw in *GQ*, which he religiously bought the minute it hit his Berkeley, California, newsstand. "Of course I wanted to look good and dress," he says. "I decided, you know, forget the boys' department. I'm just going to make them myself." Henderson signed up for a tailoring class at night, "with these little old ladies," and stitched up his first plaid blazer.

"When my mother saw me in that jacket, she said, 'Where did you get that hand-me-down?' And I was like, 'Mom, I made this. See how I matched all the plaid?' She felt so bad." Implacable, Henderson continued designing—and was chosen "best dressed" for four years running in high school.

After attending Parsons School of Design, he worked for Calvin Klein and in 1986 started his own label. Since then, his style has rarely veered from the sensible and the colorful. He always reinterprets sportswear classics: his idea of holiday dressing is a fishing jacket—in chartreuse silk satin—over an orange organza jean-style skirt. Layered one on top of the other in ingenious color mixes, his clothes stray farther from the classics than Ralph Lauren's. But Henderson doesn't go quite as far as designers who use couture-weight charmeuse and sequins for sporty styles.

His inspiration? Straight-shooting dressers like Katharine Hepburn. "There's no one who can wear casual clothes like an American woman, you know," says Henderson. ▶ 206

1. Gordon Henderson is known for his unusual color combinations and outdoor-gear-inspired sportswear. 2. Henderson tops plaid walking shorts with a bright orange field jacket. 3. A favorite fabric, corduroy, is stitched into a jacket and echoed in a ribbed sweater and tights. 4. Recurring themes: odd color mixes, big ribbed scarves.

1 CHRIS SANDERS; 2 GORDON HENDERSON; 3, 4 CLAUDIO BASSO; hair and makeup, Sandrine

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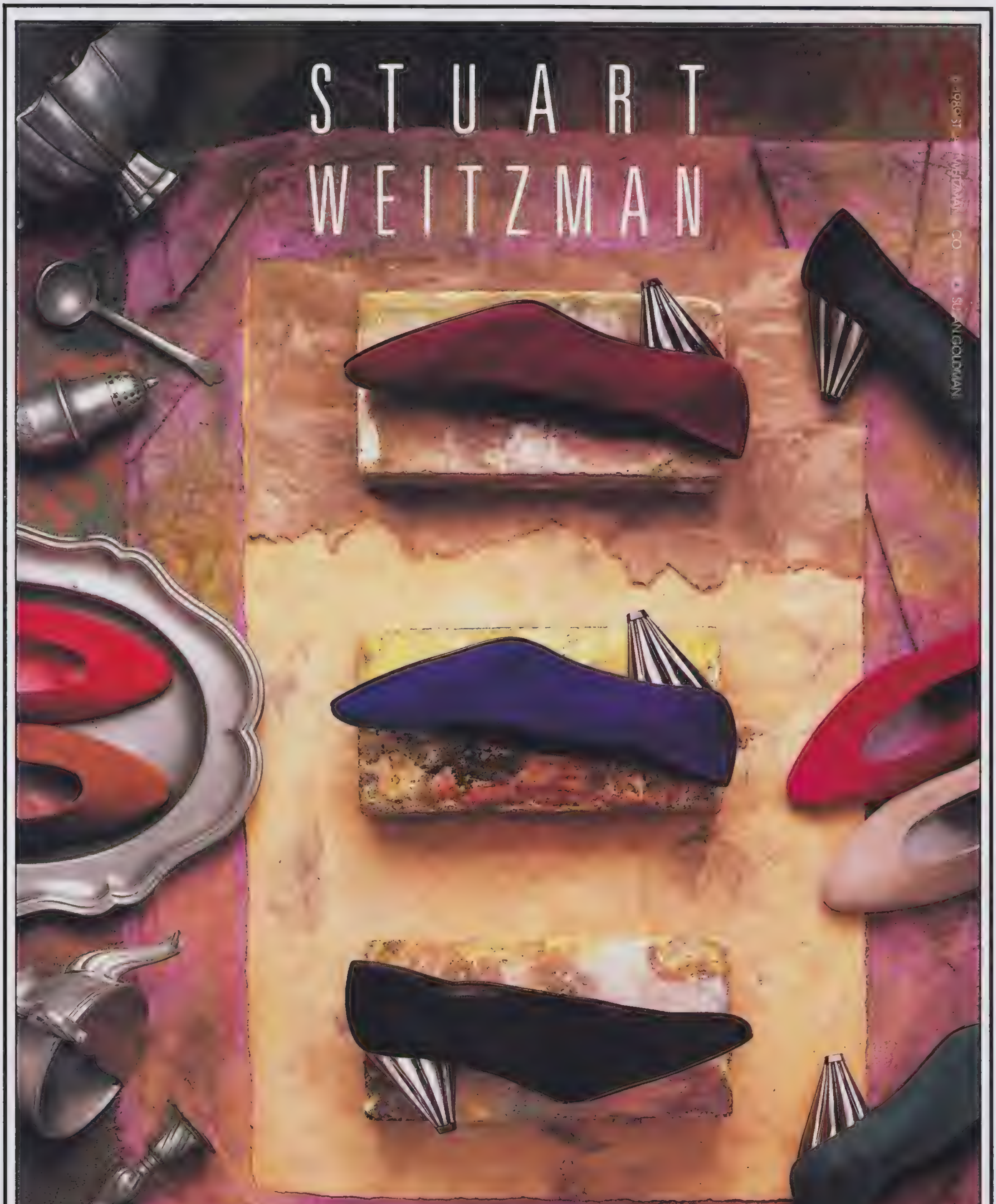
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VIEW: young designers

Michael Leva

More often than not, Michael Leva spends his weekends digging in the dirt—of his garden, that is. In the hurry-scurry world of fashion, gardening is "his peace"—and his inspiration. "There's something about the water and the earth that's so rehabilitating. And nature is so well designed," he says earnestly. "It keeps you from feeling all-important." Not that that's ever been any problem for Leva. Garbed in a comfortable black sweatshirt, white T-shirt, and nondescript black pants, Leva resembles a new-wave monk more than a fashion designer. He's small, rounded, with short-cropped, receding brown hair. From a small town in New Jersey, he's the sort of person who says thank you—and really means it.

"You want to look sexy," says Leva, "but you're not dressing to be a seductress"

In his first year at Rhode Island School of Design he switched from landscape architecture to fashion because he "liked the immediacy of grabbing the fabric, throwing it on the form, pinning it. It's similar to what I love about gardening: the hands-on experience. Architecture is tons of planning and drawings, and you know, I just lost interest in it."

Although his signature cut is body-conscious—based on ellipses and curved seams that accentuate "what's naturally feminine"—there's always an ease. They would never be mistaken for the skin-tight, supervixen designs of other, European designers. "You want to look sexy, but you're not dressing to be a seductress," says Leva. "You're more intelligent than that. You're saying that you're multifaceted—creative, pretty, intelligent, and sexy."

Not surprisingly, knits have been a staple of every collection—since his first show two years ago. His best-seller is usually a jersey dress: this fall it comes in red, with a long, flowing pleated skirt. His designs never scream "designer"; colors are understated, details are subtle. Typically, women in the New York City art world wear his clothes. Says Leva: "That thrills me because artists tend to be individualistic and creative and don't really care so much about a status symbol."—**PAGE HILL STARZINGER**

5. Michael Leva: tailored shapes reminiscent of Charles James are his trademark. 6. A wool dress with Leva's signature high waist. 7. Leva turns a riding jacket into a short coatdress. 8. Exemplifying his muted palette: a hooded tartan raincoat. Details, last pages.

5 CHRIS SANDERS; 6-8 CLAUDIO BASSO; hair and makeup, Sandrine

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ELEMENTS

Editor: Candy Pratts Price

Sturdily crafted belts and bags in rich, **natural leather** work best with this fall's indispensable colors: camel and bright red

ON MODEL, TOP: Lederer's oversize weekend bag. White-faced pigskin-banded watch by Spector. Shalimar's pigskin gloves. CENTER: Jeunesse bag by Lederer in tan leather. Esquire watch by Movado Watch Corporation. Wide leather belt by Calvin Klein Accessories. FAR LEFT: Gloves by Donna Karan; Ylang-Ylang's oversize watch. Pigskin case with compass on top by Gucci America. Information/agenda book in cowhide by Polo/Ralph Lauren Leathergoods.

1. Take the reins in the softest suede lace-up flats by Joan and David Couture. 2. Leather writing-pad cover by T. Anthony. 3. Agenda book in cypress and leather by Il Bisonte. 4. Trafalgar's tan leather memo pad. 5. Man's zip-up toiletry kit in English hide leather by T. Anthony. 6. White-stitched pigskin shoulder bag by Gucci America. 7. Shoes by Fratelli Rossetti in brown grain leather. Details, last pages.

WALTER CHIN; hair, Bonnie Stam for Nubest & Co., Manhasset, NY; makeup, Marie-Josee Lafontaine

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DRESSES

FUR REPORT

Sable-trimmed anoraks, spotted swings are but two of fall's **fur options,** as designers rethink the mink. PAGE HILL STARZINGER watches the furs go by

PICKING UP ON FASHION TRENDS, DESIGNERS stitch up some of the most modern fur coats in years. There are short swing coats, parkas, oversize bathrobes—in every possible pattern from plaids and checks to animal spots. Embellishment turns up ▶ 246

Sheared muskrat by Giorgio Sant'Angelo for Robert Sidney Furs

WALTER CHIN; hair, Kevin Mancuso for Oribe at Parachute; makeup, Giorgio for Suga Salon, NYC

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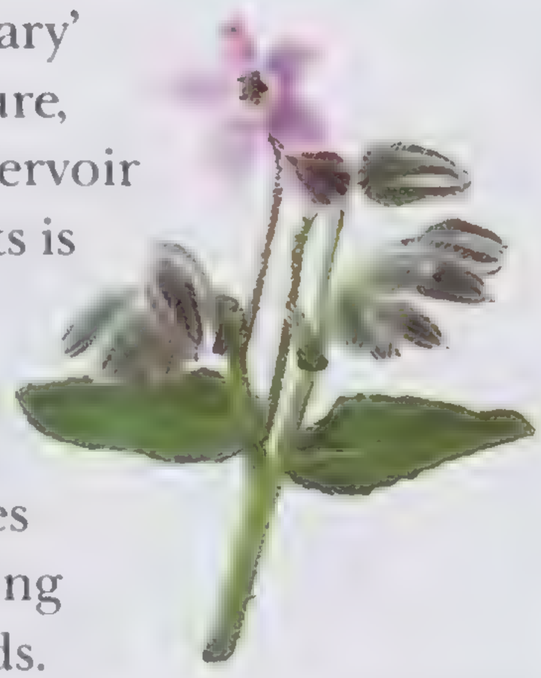

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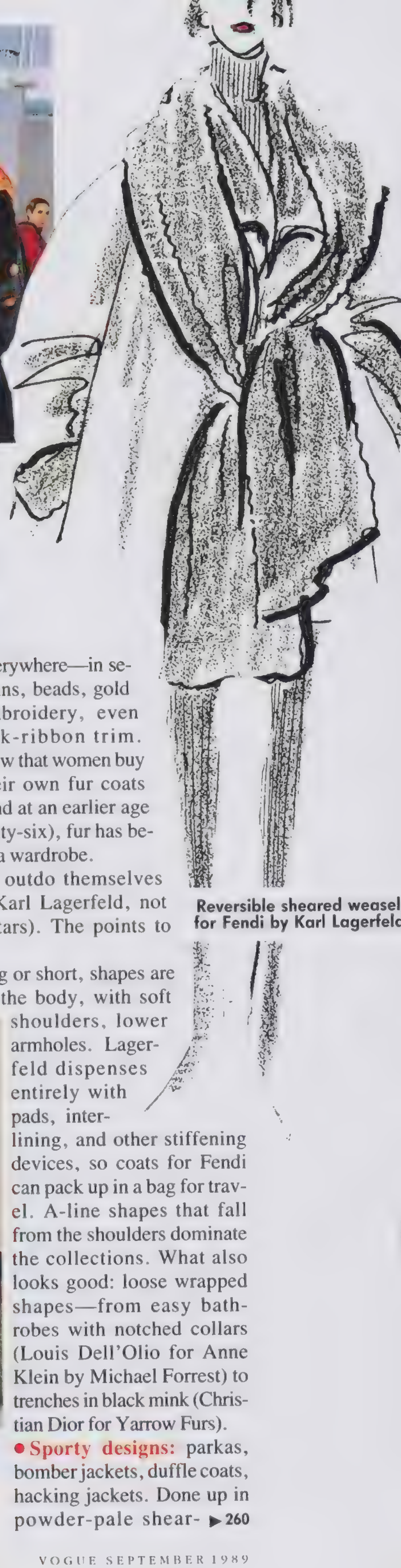
FUR REPORT

Sheared mink and chenille, RIGHT, at Geoffrey Beene for Goldin-Feldman



Reversible sheared weasel for Fendi by Karl Lagerfeld

everywhere—in sequins, beads, gold embroidery, even silk-ribbon trim. Now that women buy their own fur coats (often more than one) and at an earlier age (now an average of twenty-six), fur has become an integral part of a wardrobe.

This fall, designers outdo themselves (Geoffrey Beene and Karl Lagerfeld, not surprisingly, are the stars). The points to watch for:

• **Coats that move:** long or short, shapes are easier—fuller through the body, with soft shoulders, lower armholes. Lagerfeld dispenses entirely with pads, interlining, and other stiffening devices, so coats for Fendi can pack up in a bag for travel. A-line shapes that fall from the shoulders dominate the collections. What also looks good: loose wrapped shapes—from easy bathrobes with notched collars (Louis Dell'Olio for Anne Klein by Michael Forrest) to trenches in black mink (Christian Dior for Yarrow Furs).

• **Sporty designs:** parkas, bomber jackets, duffle coats, hacking jackets. Done up in powder-pale shear- ▶260

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Photography by Herb Ritts

FUR REPORT

Dyed fox by
Grosvenor Canada

Donna Karan's
sheared mink
for Birger Christensen

ling—or superluxurious fisher, lynx, or sable—these casual shapes leave behind their gritty outdoor heritage to become chic. One of the best: Isaac Mizrahi's elongated parka, with a huge hood, in raccoon.

• **Patterns:** paisleys, checks, animal spots, plaids, and florals dominate fur shows as they do ready-to-wear collections. Some are stenciled, others printed, embroidered, or appliquéd. Stripes and swirls are created when sheared and unsheared pelts are mixed. The best are whimsical: dalmatian spots on bright yellow sheared mink (Geoffrey Beene for Goldin-Feldman) or big red-and-black country checks on luxurious sheared nutria (Perry Ellis for Birger Christensen).

• **Embellishment:** attesting to the current taste for high ornamentation, fur is sequined, tasseled, gold-shot, trimmed in rickrack, even quilted. The most successful ornamentation, though, isn't overdone. Galanos, for example, embroiders a short swing coat with oversize Byzantine designs, but he does it in subtle black on dark gray. Valentino quilts just the lapel and cuffs of a seven-eighths-length sheared mink coat.

• **Fabric and fur combinations:** once the staple ▶ 269

Lay photo: WALTER CHIN hair, Ronnie Sanitar Nubest & Co Manhasset NY makeup Hiromi Ando Runway photos PIERRE SCHERMAN, BRUNO PIVA(D)

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FIRST LOVE

Portraits of Viyella® Fabrics

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The aristocratic patina of its traditional designs, its touch that mellows with age, are made for the tribal rituals of the good life. Viyella's pedigree, dating back almost a century to the first perfectly balanced marriage of wool and cotton, settles comfortably here into the timelessness of an ancestral Irish country house like Birr Castle, the 17th Century home of the Earls of Rosse.

Viyella, with its impeccable pedigree and discreet good looks has always been counted among the favourite trappings of an aristocratic way of life, its style as timeless as Birr Castle's fine Tudor panelling, its colourings a match for the richness of its Gothic decoration.

Viyella inspires the world's top designers. I. Magnin and Bullock's Wilshire, purveyors of quality to the most demanding customers in the world, introduce Viyella Fabrics, tailored into the most elegant robes by Fernando Sanchez, meticulously cut for designer sportswear by Jennifer George and used for the most fashionable shawls, timeless separates and cherished classic shirts in vibrant Viyella prints, plains and plaids.

at

I. MAGNIN
BULLOCK'S WILSHIRE

PURE WOOL | WOOL BLEND

Previous Page

A Viyella shirt is cherished as fondly as any heirloom for the future. Plaid shirts in Viyella's original wool and cotton blend, Miniature Malcolm and Gordon Dress are aristocrats of elegance and take their place in any gallery of good style.

Viyella's 100% Pure New Wool cloth, rooted in its century-old tradition matches the timeless Gothic splendour of Birr Castle in Ireland. In muted checks it supplies the classic warm lining in a waxed cotton travel coat and is used for simple cut shirt and trousers by Jennifer George.

Viyella Fabrics

Amherst use Viyella Fabric, glowing with colour in traditional sporting duck print and matched to woven checks all in original 55% wool 45% cotton plaid, for updated separates of waistcoat, shirt and skirt that blend with the richness of the heritage of Birr Castle.

Viyella Fabrics

The luxurious grandeur of Fernando Sanchez lavishly cut robes and shawl collared dressing gowns is sparkled by Viyella's vibrant colours in the traditional McPherson tartan and tiny foulard patterns, combined with Viyella's wool challis, its flower pattern as finely etched as any Tudor panelling.

Viyella Fabrics

PURE WOOL WOOL BLEND

Vicki Lynn Bardon for Suttles & Seawinds has taken Viyella's printed wool challis and created a panelled quilted jacket and matching gathered skirt. Vicki's enduring style suffused in colour shares the magic of a quieter age at Birr with a pony and trap.

Viyella Fabrics

PURE WOOL

FUR REPORT

Genny Furs' sheared beaver

Natural sheared and long-hair mink at Valentino for Alixandre

only of those who shunned an obvious display of wealth, fur-trimmed, fur-lined, and reversible coats now take center stage; they fit into a more casual approach to fashion. Beene turns out some of the most inspired: tweed flips to gray sheared beaver; a wool plaid ingeniously reverses to the same pattern dyed on sheared beaver. Fur trim reigns everywhere—on cashmere swing coats (Birger Christensen), silk velvet scarves (Ben Kahn), and leather gloves (Adrienne Landau).

● **Color:** neutrals replace black and white as the base for collections. There are the palest sand tones and rich golden blonds. Brights—such as tangerine and hot pink—work best when they come in short lengths (such as at Christie Brothers). But the most intriguing colors are slightly "off" shades—paprika at Christie Brothers, muted berry at Karl Lagerfeld, celadon at Calvin Klein.

● **Accessories:** from scarves to hats to detachable hoods, some of the best fur pieces this season are small. And worn in a casual way—over a turtleneck and leggings—they look modern. At Lagerfeld's Revillon show, for instance, a model drew applause when she pulled a sable scarf from her shoulders and nonchalantly slung it around her hips like a sarong skirt. ▼

Large photo: WAYNE MASER; hair, James Bradshaw; makeup, Laura Mercier. Runway photo: PIERRE SCHERMAN. Details, stores, last pages

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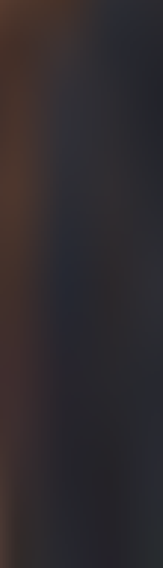

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Alexandre has influenced hairstyles the world over for nearly fifty years. JAMES BURSTALL paid a visit to his salon to discover what motivates this master coiffeur

HIS HANDS, WRINKLED NOW BUT still gentle, plunge into his client's hair to assess the mass, the quality, fondling it like precious fabric. He flings his arms into the air, swirls them above his head, and stage-whispers, "It must all come off, *ma chérie*. Long hair for you is out of the question." There is no opposition and none is expected.

Poised for action, comb and scissors in hand, this is Louis Alexandre Raimon, born in Saint-Tropez in 1922, son of a Florentine mother and a French father. This is also Alexandre de Paris, protégé of Cocteau and professional heir of Antoine, who for more than forty years has led, and sometimes dictated, world hair fashion, creating in the process more than three thousand hairstyles for clients such as the Duchess of Windsor, Princess Grace of Monaco, Paloma Picasso, Jerry Hall, and Sade.

Alexandre at work: ABOVE, at the fall collections, 1989; TOP LEFT, Chanel's Inès de la Fressange; RIGHT, Marisa Berenson, Vogue, 1969.

A small, swarthy man, Alexandre is often dressed in a casual pale suit, two golden lucky charms swinging beneath his long, peaked collar; he may be a star, but he's not a prima donna. A thin strip of mustache licks across his upper lip, making him look like a *petit* Figaro, or D'Artagnan, as Elsa Maxwell called him. For all of his sophistication, he has retained his Provençal accent, his mystic faith in astrology, his wicked sense of humor. He's made wigs for a client's monkey, painted poodles' toenails gold, dyed a white cat rainbow colors.

Trained in the 1930s in a swank salon in Cannes, he pored over history books at night and scoured museums by day to satiate his curiosity about hair design. He's a self-taught specialist of hair fashions from antiq- ▶ 294

Top left: GUY MARINEAU; *top right:* HENRY CLARKE; *center:* AVELINO ESTEVEZ

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CLARINS: breakthrough news

By Sylvia Mazza

skin care for the

PHILIP DOBLER

IMAGINE A FUTURE WHERE SKIN REMAINS smooth well into our twilight years. With the advancements being made in cosmetology, it may someday be possible! Until then, we must face the inevitable signs of skin aging...lines, wrinkles, loss of youthful radiance.

Passing birthdays aren't entirely to blame, contrary to popular belief. It is now recognized that daytime's effect on skin is the principal cause of visible signs of skin aging. Dermatologists state that more than 75% of this skin aging occurs as a result of daytime's aggressions—air conditioning, sun, wind, heating, air travel, etc.

In light of these recent findings, day creams are developing into an important category in skin care. After all, they care for skin for the longest time (between 12 to 16 hours) and counter all the visible aging factors skin encounters throughout the day. In the 90's, day creams will be essential...indispensable ...the most important step for achieving and maintaining a beautiful complexion.

In the 90's, day creams will be essential... indispensable...the most important step for achieving and maintaining a beautiful complexion.

The big question is, what direction are cosmetologists taking in developing the most effective day care products? Two new, key concepts are 'time-release' and 'climate-control.' The idea behind time-release is care delivered continuously throughout the day, according to skin's needs. Climate-control maintains skin's surface equilibrium in a world of constant environmental aggressions.

Leave it to France's leading skin care authority, Clarins, to first develop a beauty treatment that delivers both important new skin care concepts, time release and climate control. Clarins extensive research into the science of skin care makes their new day cream, Multi-Active Jour, truly "state of the art". Multi-Active Jour answers the need for specialized care for all day comfort, hydration and radiance.

As always, Clarins takes a botanical approach to skin care. Multi-Active Jour's natural ingredients include extracts of moisturizing honey, soothing aloe, nourishing borage, safflower oil (to stabilize and tone) and licorice. Thanks to a revolutionary Multi-Lamellar molecular structure (Clarins patented), these naturals provide a continuous reservoir of necessary benefits. Multi-Lamellins provide skin with the basics—what it needs, when it needs it. All day.

Interestingly enough, Multi-Active Jour does not have a sunscreen...Clarins is on the forefront of new technology that recognizes the importance of daylight. Studies show that sunscreens block the body's production of Vitamin D. To counter the visible effects of sunlight on skin while allowing for its healthy benefits, Multi-Active Jour contains the natural ingredient, Gamma Orizanol.

"It's the first 'intelligent' day cream," says Christian Courtin-Clarins, Clarins International President. "Multi-Active Jour actually determines and responds to skin's needs continuously through the day, acting with precision as skin demands."

Thanks to four specific actions, Multi-Active Jour neutralizes the negative effects of daytime on skin's appearance while allowing skin to reflect its benefits. Moisture balance provides optimum hydration all day long. Temperature control promotes all day skin comfort and surface oil balance (no longer will skin oils alter the look of your makeup!). "Photo" advantage allows for daylight's goodness while minimizing the visible effects of free radicals (found to cause signs of skin aging) and UV damage. Skin's elasticity is reinforced against the lining effects of facial expressions with tone conditioners. All these benefits are in a light, whipped texture cream that ensures make-up application ease, while keeping it luminous and lasting, day into night.

Clarins new Multi-Active Jour is available in two advanced formulas, Multi-Active Jour for all skin types and Multi-Active Jour "speciale." The "speciale" formula has the added benefit of Vitamin E to provide optimum care for skin stress due to extreme dryness, very cold and harsh climates. Skin facing the day never had it so good!

90's

from
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Discover Clarins new Multi-Active Jour, the first climate-control, time-release day cream formulated with natural plant extracts. Multi-Active Jour promises to keep your complexion looking its best by adapting to skin's changing needs throughout the day.

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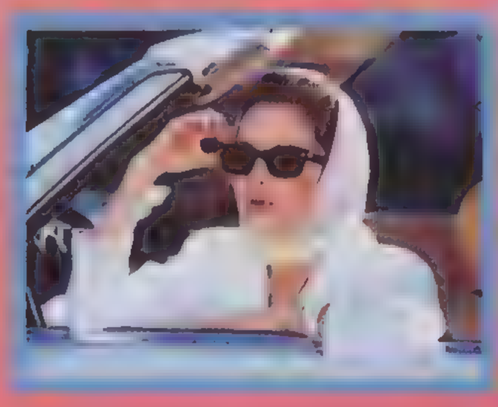

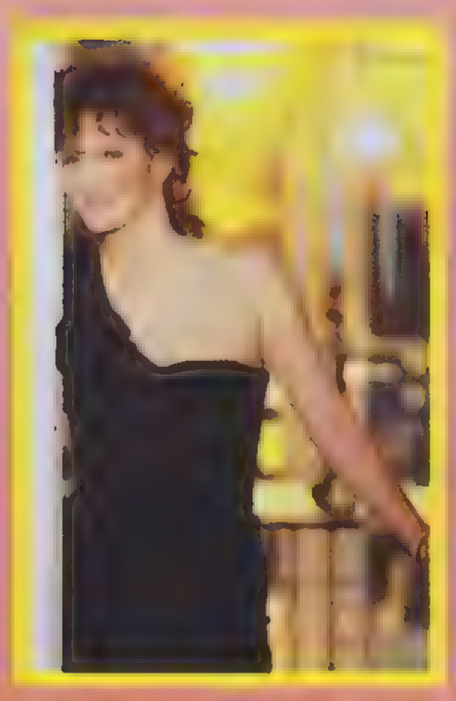

THE FRAGRANCE THAT CAPTURES THE DREAM

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IMAGES: hair

uity. Give him half an hour and he'll sketch a gamut of fabulous hairdos: historical chignons, flappers and beehives, modern close-cropped cuts. Little seems to elude him.

Hubert de Givenchy, one of his closest friends, says, "What I admire most is his readiness to try anything, his courage." Alexandre once chopped Elizabeth Taylor's hair two inches long all over her head. "She wept throughout," he says, "until I had finished, when she smiled, got up, and kissed me. You will never get anywhere without taking risks."

Alexandre avows, "I mostly cut hair with my guts," and he literally means he has to *feel* a *coupe* from the pit of his stomach because "it must hurt for it to be a creation."

Unlike the hairstylists today who work only in photo studios on fashion or beauty sittings to create stunning, but often unwearable hairdos, Alexandre works from life. "A woman should be noticed." He enunciates every syllable as precisely as an aged and amiable pedagogue. "She should always appear as the epitome of dazzling elegance and chic. And her coiffure is everything."

In his Paris salon at 3, Avenue Matignon, he whirls from client to client, sometimes as many as forty at one time, all in various stages of styling.

But he's an artisan first, artist next. A photograph can mask the pins and glue in a great hairdo; a client in a salon wants a head of hair that's healthy too. He cares about the condition of hair, invents treatments as well as styles, and has brought out a special hair-care product made of bone marrow.

In his lifetime, Alexandre has built a three-foot-high hairdo for the photographer Richard Avedon and made wigs of wood shavings and metal loops. His historical hairstyles called Madame de Pompadour and Cleopatra were all the rage in the 1940s, so was his frisky short "artichoke" cut for Elizabeth Taylor in the 1960s. He created Sophia Loren's "gypsy" look, Audrey Hepburn's "*coupe Infante*," Sade's wrapped braid. These are all styles and cuts invented exclusively for one woman and then copied, as good fashion is copied, to be worn around the world by admirers and fashion followers.

Many of Alexandre's clients have remained faithful to him for forty years. Daughters and granddaughters have, uncharacteristically, followed their mothers; he has coiffed more than five thousand society brides. He talks fondly of "marrying off" princesses and debutantes, the progeny of some of his first customers.

Now sixty-seven, Alexandre often works seven days a week. For the Paris fashion shows, with a team of twenty stylists, he may do the hair of four hundred models for ten haute couture houses: perky and short, sharp lines for Chanel; seductive femininity for Yves Saint Laurent; flowing and theatrically daring for Christian Lacroix. He manages to define each image individually and strongly.

His exceptional career has been marked officially by three hairdressing Oscars, a knighthood from Prince Rainier of Monaco, and many honorary fellowships. Alexandre would say his greatest achievement is his tireless creation of beauty. If valiant warriors die with sword in hand, Alexandre will surely carry his scissors to heaven. ♥

IMAGES ▶ 304

TOP TO BOTTOM: Alexandre's aluminum-shavings wig, Vogue, 1969; leopard-painted hair; spring couture collections, 1989—Yves Saint Laurent, LEFT, Valentino, RIGHT; gold styling on Marisa Berenson, Vogue, 1967; longtime customer Lauren Bacall. LEFT: Alexandre's wigs, Courrèges's gladiator suits.

Top to bottom: AVEDON; archives of Monsieur Alexandre. Bottom left: BERT STERN; GUY MARINEAU; HENRY CLARKE; archives of Monsieur Alexandre; GUY MARINEAU

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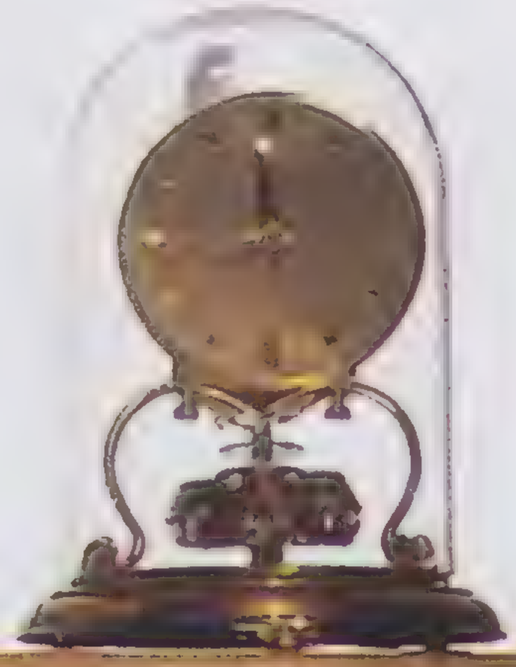

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the art of present

In search of a new look—clothes, haircut, fresh makeup—Dodie Kazanjian visits an image consultant

WOMEN WHO USE IMAGE CONSULTANTS DON'T WANT TO talk about it. It's OK to delegate interior decorating, cooking, and sometimes even child rearing to experts, but the idea of hiring an expert to show you how to dress, style your hair, do makeup, walk, talk, and perhaps even think is taboo. It may be one of the last taboos left in America. I was curious about this reticence, so I decided to hire an image consultant to find out just what it is that nobody wants to talk about.

Also, I have a couple of minor image problems that I could use some help with. I'm five feet two and want to be five feet six, and I've always wished I looked all-American. My grandparents were Armenian, but I am always being taken for a South American.

To find the right image consultant for me, I got a copy of the *Directory of Personal Image Consultants* and called about five or six in New York City. After fifteen minutes on the phone, it was Annie Brumbaugh who impressed me the most.

She came to my apartment for our first meeting. "I will show you the key to the height thing," she said, right off. "It's a matter of proportion." This sounded good to me, better than the psychological claptrap that all small people are used to hearing—like, "you're as tall as you think you are." And then she said, "This hair is like Eastern Europe," about my willful black hair that's nearly halfway down my back. "I'm not dedicated to cutting off all your hair, but with Laurent, I'll show you just what to do." (Laurent Delouya owns La Boîte à Coupe hair salon in New York.)

Brumbaugh, five feet six in flat shoes, with cropped, neat, light brown hair, large giraffe-patterned glasses, and a perfectly proportioned black sheath, was all confidence. A youthful forty-four with energy to spare, Brumbaugh studied fashion design in London before opening her own atelier in Marrakesh, where she was a fashion designer for five years. She moved to New York City and founded Annie Brumbaugh/Wardrobe Works in 1983. "This is the world's most useful dress," said Brumbaugh about her black sheath. "It's like a shell." It was by Gibson Palermo, a pair of designers from San Francisco whom I had never heard of. For the first fifteen minutes, we discussed my lifestyle and I showed her magazine pictures of what I thought I needed—a white cotton Chanel suit and a black-and-white-check dress from Emporio Armani. I also mentioned that I liked Michael Kors's clothes for more casual occasions. Then she said, "Let's get started in your closet."

My closet consists mostly of black and white Saint Laurents with a couple of black and white Geoffrey Beenes thrown in, and one Valen- ▶316

1,2,5 PETER LINDBERGH, 3 PATRICK DEMARCHELIER, 4 NEIL KIRK, 6 ARTHUR ELGORT.

ation

Always a major part of the deal with an image consultant: shopping for new clothes. Here, some top choices this fall. 1. Perry Ellis tunic with leather details. 2. Ralph Lauren man's shirt; Calvin Klein pants; fake fur by Options; belt by Rifat Ozbek. 3. Perry Ellis V-back sweater tunic; José & María Barrera earrings. 4. Ralph Lauren jacket; Ronaldus Shamask cotton shirt; Portolano leopard-trimmed gloves; pins by José & María Barrera; ring by Barry Kieselstein-Cord. 5. Ralph Lauren fringed suede coat; Donna Karan sweater, gloves, and tights; Andrea Pfister boots with fur trim; Hermès bag. 6. Calvin Klein suit, cashmere sweater, and handbag. Details, last pages.

5

6

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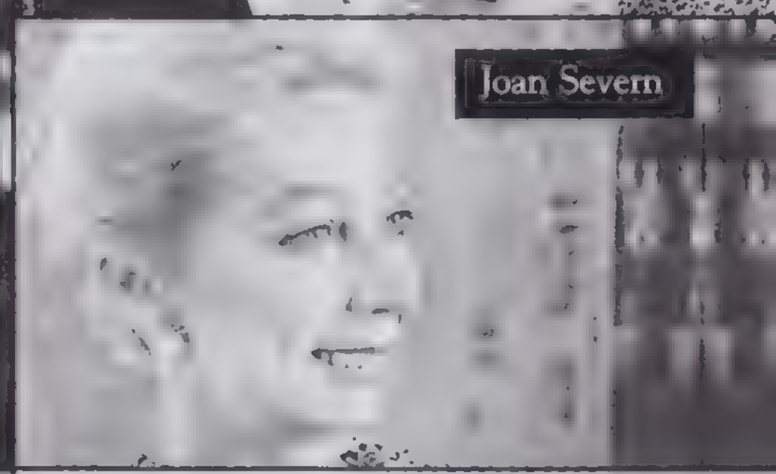

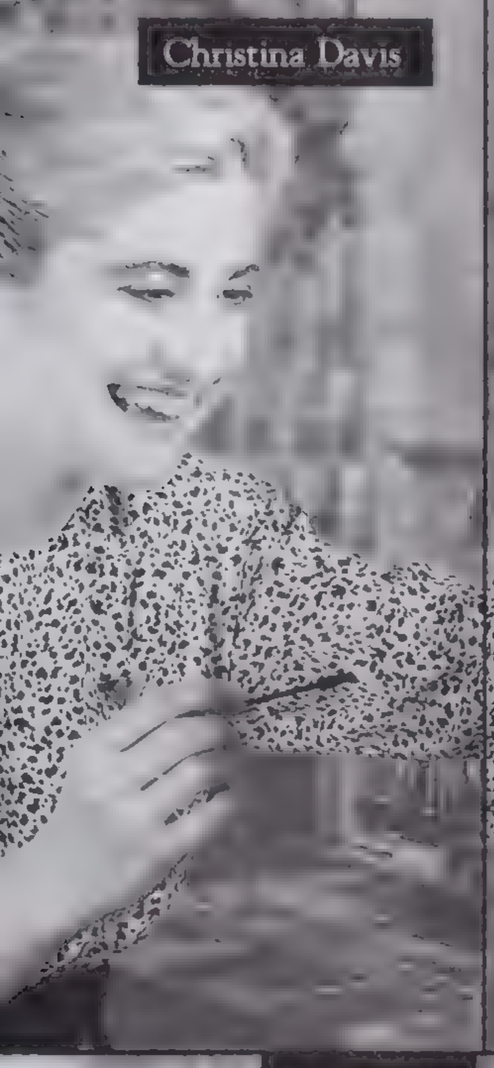

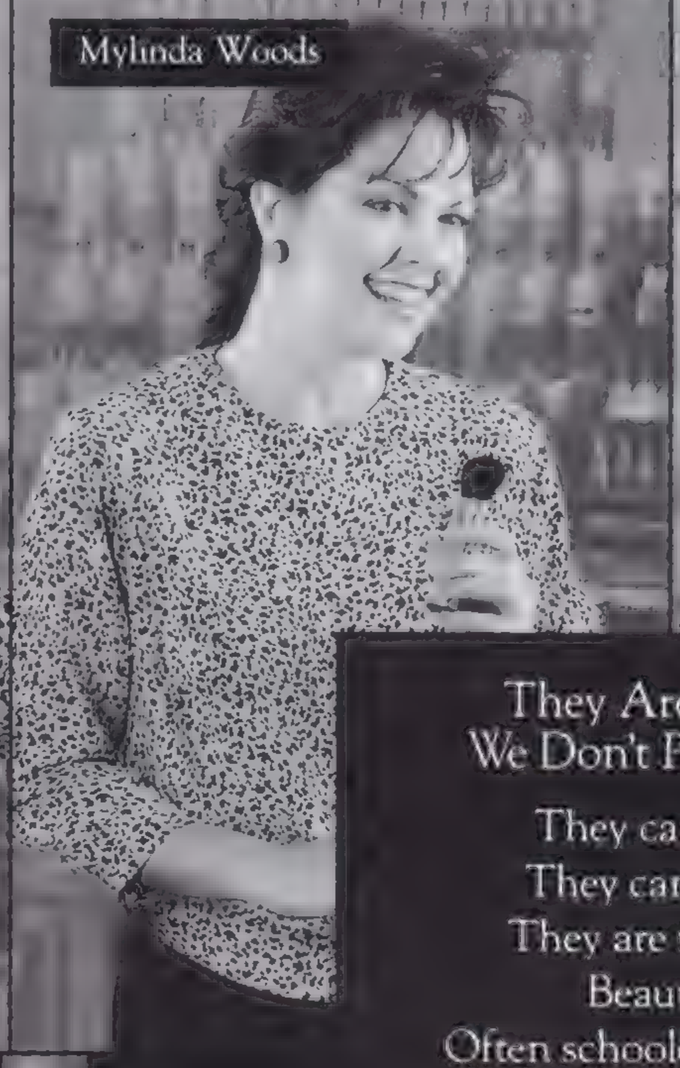

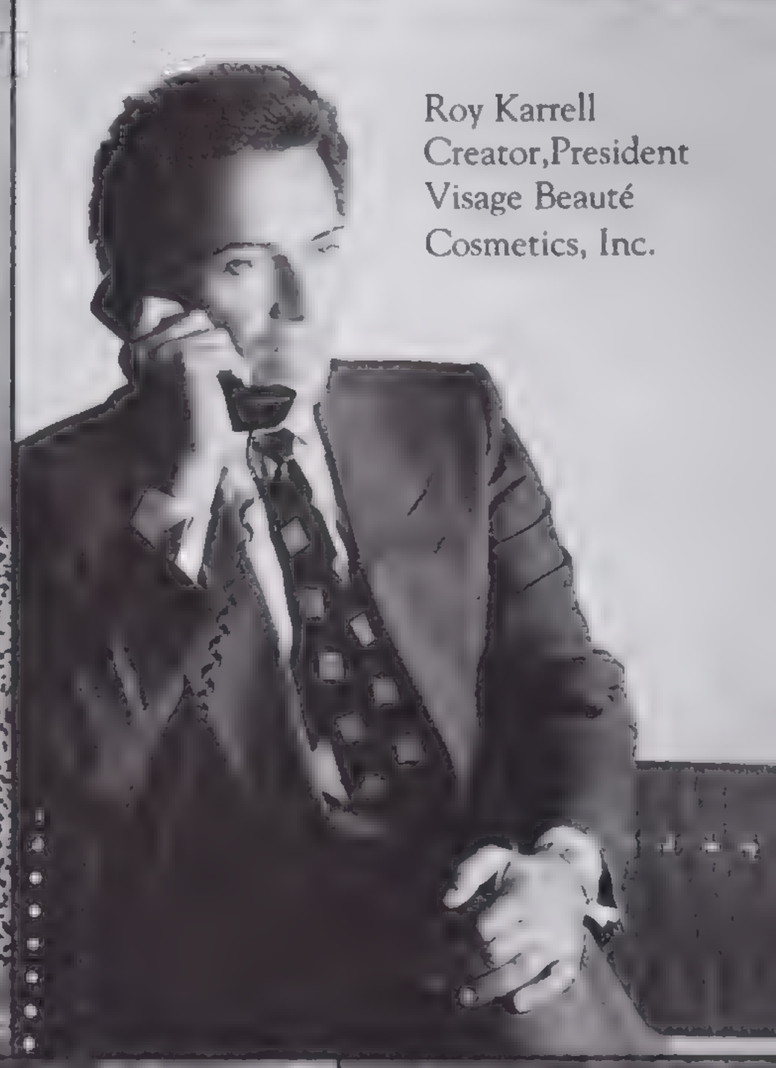

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tino dress, the only navy item in my closet. After five hours of uninterrupted work in the closet—pulling nearly everything out (evening clothes not included) and trying it on—Annie decreed all of it out of proportion or out-of-date, except for one black sleeveless lightweight wool dress by Geoffrey Beene. Everything else was either too long or too full, therefore pulling me down in height. After a glance at my costume jewelry—mostly Saint Laurent again, with some Kenneth Jay Lane from the seventies—she declared it all too overpowering for me. She asked to see my makeup. When all I brought out was one soft black eye pencil by Chanel that I use to fill out my less-than-adequate eyebrows and to draw around my eyes, she looked slightly shocked and spoke gently of blushers and lipsticks. Then we talked turkey. Annie's fee would probably come to $2,000. And I had to be willing to spend at least $3,000 on clothes.

For the last ten years, I've had little time for shopping. I've been overextended. I take on too much. Until last year, I lived in Washington, D.C., at the Watergate, which had a handy YSL boutique on the premises. I did most of my shopping by telephone. I'm a person who wants a couple of perfectly cut black suits, two crisp white cotton blouses, and one great black skirt for daytime. I don't want much else. I wondered how I would react to shopping with a stranger.

Exactly two weeks after Annie's visit, we met at the Fiftieth Street entrance of Saks Fifth Avenue. She had spent the day before scouting in the store for what she thought I needed. She whisked me up to The Fifth Avenue Club (headquarters of Saks's personal shopping service), where she had about twenty pieces of black, white, and black-and-white clothing for me to try on. Annie warned me that because it was late in the season (this was the end of May) and because of my difficult size (size two or four, depending on the designer), it was hard to find anything. The good news, she said, was that everything would fit me because the clothes were all petites. Ugh. *Petite* to a small person— ▶ 328

Making a choice

There were 364 image consultants listed in the *1986–87 Directory of Personal Image Consultants;* in the 1988–1989 edition (Image Industry Publications, NYC, $35), the number is down to 290. A shakeout is going on to weed out the amateurs and to give the industry itself an altogether more professional image.

One of the recognized leaders is Emily Cho of New York City, who started her own image consulting business in 1971 after a career in retailing. With three books on the subject, she is credited with having coined the name "image consultant." Today, with her partner of ten years, Neila Fisher, she has more than a thousand clients—people who, as she puts it, "can't afford to make a mistake. Clothes and the right makeup and hairstyle are tools that everybody has to know how to use well." For an initial one-hour visit, in which she gets to know her client, Cho charges $400. She won't take on anyone who isn't willing to spend at least $1,500 on a spring/summer look and $2,000 on fall/winter.

Annie Brumbaugh
Wardrobe Works

Joyce Dillon of Joyce Dillon Associates also begins working with clients by going to their homes. "People don't know how to use what they have," she says. "I look through their closets and see if I can give them a fresh slant on their clothes. I'm not just trying to sell clothing. I look at the person first." She often finds that a change in hairstyle can make an enormous difference. She refers her clients to Ralph at Bumble + Bumble, NYC, because "he looks at the whole person and also the life she leads." For skin care and makeup, she likes to use the Diane Young Skincare Salon in New York City. "Diane Young blends her products for each individual skin, and this, I find, is a big plus," says Dillon.

Emily Cho
New Image, Inc.

Joyce Dillon
Joyce Dillon & Associates

On the West Coast, Sue Weinman is president of the Association of Image Consultants, based in San Francisco. "What's happening in this industry is what happened to interior design—it's becoming more and more professional. Community colleges are now developing accredited programs, and this association was formed to establish professional standards."

"Some stores in California give commissions to independent image consultants," says Jacqueline Thompson, editor of the *Directory of Personal Image Consultants*. "If image consultants are going to thrive, I believe they have to form an alliance with the leading retailers."

Maybe image consultants need a new image themselves to attract stores and new clients. Perhaps they should change their name and call themselves "visual therapists." The next time you're in a clothes crisis, with ten or twelve outfits lying on the bed and flung all over the floor, and you're in a catatonic state because nothing looks right, don't call your shrink. Call your visual therapist. They make house calls.—**D.K.**

Top: SHERI BRAUTIGAN; bottom: CHANTAL REGNAULT.

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at least to this small person—is a dirty word. To me, petite suggests cute, off-the-rack, poor quality, nonstyle; it also makes me feel psychologically shrimplike.

I couldn't bring myself to try on one short-sleeved black jacket made of a silk that had too much shine. So I started with a long white jacket—somewhat the shape of the jacket of the Chanel suit I had shown Annie at my apartment. When I asked about the Chanel suit—which I would have lived in during the summer—she said, "It doesn't exist in your size and it's too expensive." This white jacket was a far cry from Chanel, but it was on sale for $130, and it had a proportion to it that Annie said made me look taller: the long fitted jacket over a short fitted skirt. The idea was a good one, but the quality wasn't there. We continued. Two long-jacketed black suits later, and after two faux-Chanel blouses (both under $100), a black-and-white polka-dot silk pajama pant and top, and an electric purple rayon crepe dress, we came to the only nonpetite piece in the lot: a black linen dress by Ferragamo, something I would never have chosen for myself. Long, halfway down my calf with a fitted torso, and belted. To my surprise, it looked great on. And then a black-and-white-check skirt by Escada—again nothing I would have picked, but it fit me well. We eliminated a few dresses and the shiny jacket and asked for alterations (mostly taking in at the waist) on the rest. The bill came to $2,500, and I still didn't have my white Chanel suit.

I was annoyed that I had bought all those clothes that I didn't really like

It was after two o'clock. We looked at earrings on our way out. Earrings, Annie said, are essential because they draw the eye to the face, thereby adding height. Nothing struck me, however, and I resisted Annie's suggestions. We stopped for a quick lunch, and she pulled out of her black leather Mark Cross bag "the perfect earrings," as she described them, by Gabrielle Sanchez—a pearl on a fine gold wire that goes through the pierced ear. I tried to put them on. No luck. The curved wire was difficult to maneuver through the ear hole. I tried again. It was impossible. She said that I *had* to have them, but that we could put it off until tomorrow. Then over to Manolo Blahnik, where we looked at shoes. Annie told me that if I liked anything, Blahnik would make it for me in my size. Good resource for my impossibly small (size 4½) foot. However, nothing seemed right on my foot, which to my eye needs no ornamentation, only the plainest (and highest) pump. Then, two doors down to the Margo Hasen boutique, where Annie had a short black rayon knit dress on hold. It was see-through in places I don't like to be seen through.

Over to Guy Laroche, where Annie had a hot pink cotton suit with black dots on hold. It looked quite good to me, but it still wasn't the Chanel suit I craved. It was a lunch-at-Le Cirque suit, and I don't do lunch at Le Cirque. Couldn't we try Chanel, I pleaded, or Saint Laurent or Valentino? Annie said she had checked with all of the above and none of them had anything for me. Was this Guy Laroche suit for me, or did the hot-pinkness make me look more South American? As I was resisting, I could see that this was irritating my image consultant. Time was passing. I bought it; $1,300, alterations and tax included.

It was nearly six o'clock, and we had quite a few more ▶ 334

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places to go as we worked our way up Madison Avenue. Next stop: Pilar Rossi, where Annie had the tiniest black linen short-sleeved bolero waiting for me. It fit, but it had shoelace closings on the sleeves that dangled to the elbows. Wouldn't it be better for me without the laces? No, said Annie. A short-short jacket gives you height, and it's a steal at $200.

When we reached Kenzo, they were locking up. It was 6:30, and we decided to call it a day. That night, I couldn't sleep. I was annoyed that I had actually bought all those clothes from Saks that I didn't really like. In the morning, I called Annie and told her about my anxiety. She said we'd talk later.

If you hire an image consultant, be prepared to devote a lot of time to it. The next day at 11:00 A.M., Annie arrived with Stella Moustoukas, the best seamstress I have ever come across. In an hour and a half, Annie and Stella helped me into 75 percent of my summer clothes and reworked every one to just the right proportion for me. As they worked, shortening the hemlines, making the skirts narrower, I could see myself growing taller in the mirror.

Annie brought up the Sanchez earrings again, but I said I didn't want to deal with that problem at the moment. I dashed off for an appointment. During the day, Saks delivered some of the clothes, and I tried them on that night. Except for the Ferragamo dress and the Escada skirt, I hated every one. The material was cheap, and the cuts weren't what I was used to. I called Annie and told her they had to go. To my surprise, she agreed and told me that that was one of the advantages of shopping at department stores; they take everything back. The fact that I was being an impossible client didn't seem to faze Annie in the least.

My husband said, "Thank God. I was afraid they were going to tame your hair"

The next day, I met Annie at 12:30 at Kenzo. I knew Kenzo's work but had never thought of it for me. She had me try on an extravagantly pleated white cotton voile skirt, a more casual version in aqua with big parrots on it, and red pants with a matching jacket that knotted at the waist. No soap. I thought they all played up the ethnic look I was trying to escape. But I spotted some scarves—oversize and made of voile. I bought two of them. As we were leaving, Annie announced that now was the time to try on the earrings, which by this time had become torture items in my mind. Upstairs in the serene dressing room at Kenzo, she was able to put them in, to my surprise, without too much difficulty. They looked better than I expected, but they weren't knockout, and the thought of removing them made me queasy.

My ears wired with the pearls, we walked quickly to Morgenthal-Frederics Opticians, where I was hoping to get the black Ray-Ban sunglasses I've been trying to find time to buy for the past five years. They didn't have Ray-Bans in black, but they did have a designer copy for three times as much. I walked out wearing a yellow tortoise job with a matte finish. Now for feet. Annie wanted me to go to Giordano's, a shoe store on First Avenue that sells only small shoes. But we had no time, because I had a three o'clock appointment. We went to Charles Jourdan instead, where I knew size 4½ existed. Annie tried to get me inter- ▶ 338

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ested in flat shoes. Major balking on my part. If it's not three inches high, I'm not interested. Time was up, thank God.

We met at a suite in the Dorset Hotel at one o'clock on Monday, where Gibson Palermo, the San Francisco–based designers, were having their trunk show. She ran me through the line—modern classics, priced from $500 for a black cotton sheath to $5,000 for a taffeta ball gown. I spotted the black sheath on a rack. It was the summer version of what Annie had been wearing when I met her, in a cotton "popcorn" fabric. That was what she suggested for me. A muslin of the dress had to be made in order to achieve the perfect fit, and I was told the dress would appear in about six weeks. It cost $512 plus $75 for the muslin, which they keep on file if I order again.

Annie was sensitive enough to know that she had a tough nut to crack; she knew not to push me

The time had come to tackle my hair. At La Boîte à Coupe, a trendy but pleasantly relaxed salon on East Forty-eighth Street, Laurent Delouya sized me up and said, "This is *really* thick hair. But you can keep it long if you do it right." He explained that all the volume was at the bottom of my hair and was pulling me down. Annie stayed right beside me while he snipped away. "He's taking weight off the ends of your hair," she said. "You want your hair to be light, not just hanging."

Laurent recommended hair combs. "It pulls the whole head up. Gives the illusion of taller. Shows the face. It's very important for you." Annie ran down to a drugstore to buy black combs, which he deftly inserted. When he finished, I loved the result. I still felt like myself, a feeling I've never had after leaving a hairdresser. Annie whipped out four pairs of clip-on earrings by Gabrielle Sanchez, three of which I liked and agreed to buy. On the street, as we parted at 6:45, Annie said, "You do look taller." When I got home, my husband opened the door and said, "Thank God. I was afraid they were going to tame your hair."

In the morning—only a few things left now—we started at ten o'clock. First stop: Bergdorf's. At the cosmetics department, Annie took me to the Prescriptives counter. I kept telling her I prefer Chanel, but there was a great push to go to Prescriptives. Finally, I insisted that it had to be Chanel.

We had good luck at the Chanel counter because Alan Goldman, a young makeup artist who has his own private clientele, happened to be there. It took him forty-five minutes to work his wonders on me: light foundation, concealer, powder, eye contouring and brow brushing, in addition to rose satin blush and sheer amethyst lipstick—the "no-makeup makeup." The next appointment was with Maria at Renaissance on West Fifty-sixth Street for a facial and pedicure. She was fabulous—expert and gentle.

Annie and I had been going at it pretty intensively for a week. I was still five feet two with unruly dark hair and had spent more than $4,500. But I had learned some things. My own sense of what looks right on me was largely confirmed. It had been a fine-tuning, not a transformation. Annie was sensitive enough to know that she had a tough nut to crack, and she knew when not to push me. As a result, I have quite a few new clothes that fit me better than the old ones, and the old ones now fit better, too. There had been some upsetting moments and some exhilarating ones. Doors had been opened. I now have a great seamstress, and I plan to go back to Maria and Laurent. I won't wear foundation, but I did buy lipstick and blush. And I'm thinking about a flat shoe by Saint Laurent that Annie and I looked at. Laurent even said that he could dye my hair blond. But, of course, that isn't what I really want. Being tall and all-American was always a fantasy of sorts. Annie had dealt tactfully with the reality and made me like it better. ♥

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IMAGES: nail news

Today's products go the distance toward preventing chipping and staining. Here, SHIRLEY LORD reports on the latest in **nail care**

A clean look: short, well-maintained nails

IN A FEW BIG CITIES, LIKE NEW YORK AND CHICAGO, nail salons are becoming as numerous—and competitive—as delis and ice-cream parlors. Not surprisingly, the number of services being offered is increasing, too.

The National Cosmetology Association gives one reason for the proliferation in some places, and not in others. There are still some states that don't require manicurists to be licensed, although hairdressers, barbers, and beauty shops must be. Anyone who knows how to give a manicure can set up shop and go to work. With no official monitoring system, the standard of expertise and hygiene varies enormously.

Why are nails receiving so much attention now? Cutex, in the nail-grooming business for nearly eighty years, recently reported the results of a nationwide poll of job interviewers, 85 percent of whom stipulated that well-manicured, medium-length polished nails were an important requisite for a successful job interview. "But nails aren't just ornaments. They are efficient tools," says Norman Orentreich, M.D., clinical professor of dermatology at New York University School of Medicine. "They can reflect less than perfect health. During surgery a doctor can make a quick test of circulation by putting light pressure on the nail, then observing how rapidly the blood returns to the nail bed."

Like hair, nails also grow a fraction more slowly each adult year. "Aging nails receive a smaller supply of keratin," Orentreich continues, "resulting in brittleness, easy breakage, the need for more care."

So what can you offer your nails now that they haven't had before? There still is no instant-drying nail enamel, although both Aziza and Christian Dior have come close to producing it. Enamel that is resistant to wear and tear, however, is readily available from many lacquer manufacturers, such as Maybelline (Revitalizing Color for Nails with Keratin-A), Ultima II (peel-resistant Nailchromes), and L'Oréal (Grow Strong Restructuring Nail Enamel).

Today there is also the spray-paint manicure, in which an airbrush literally sprays nails not with polish but with a fine mist of acrylic paint, touted as the longest-lasting manicure of all because nails are made impervious to chipping.

Lancôme's new Laque Protecteur guarantees nonfade color, with sunscreen and color-sustaining ingredients in the formula, which also preclude yellowing.

You can get thicker and stronger nails with Max Factor's brush-on Nail Thick, which also acts as a concealer for ridges or discoloration, and Barielle Intensive Nightime Nail Renewal.

Much of the headache has now been taken out of home manicures with easier-to-handle tools (Lady Remington Smooth & Shapely Nailcare System) and treatments (Almay's Moisture Repair for Hands, Nails, and Cuticles).

The Cosmyl Spa and Beauty Institute in Coral Gables, Florida, offers thirteen services, from a basic manicure (30 minutes; $13) to the silk or linen nail-wrap treatment with tips (2 hours; $10 per nail).

In salons across the country, services now often range from the bizarre to the basic. For hard-to-grow nails there are botanically based, "ionized" hand and nail masks, calcium fiber or real silk fortifiers, and matrix gel nail supports—painted on and hardened under a special black-light lamp.

Experts in nail repair, as delicate a job as invisible needlework, now use acrylics instead of natural fibers. Aida Grey in Los Angeles says 75 percent of her clientele are willing to invest ninety minutes and from $65 to $100 for custom-designed artificial nails that can last from three to six months. ♥

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CLAUDIO BASSO. Hair and makeup, Joe McDevitt; manicure, Elisa Ferri

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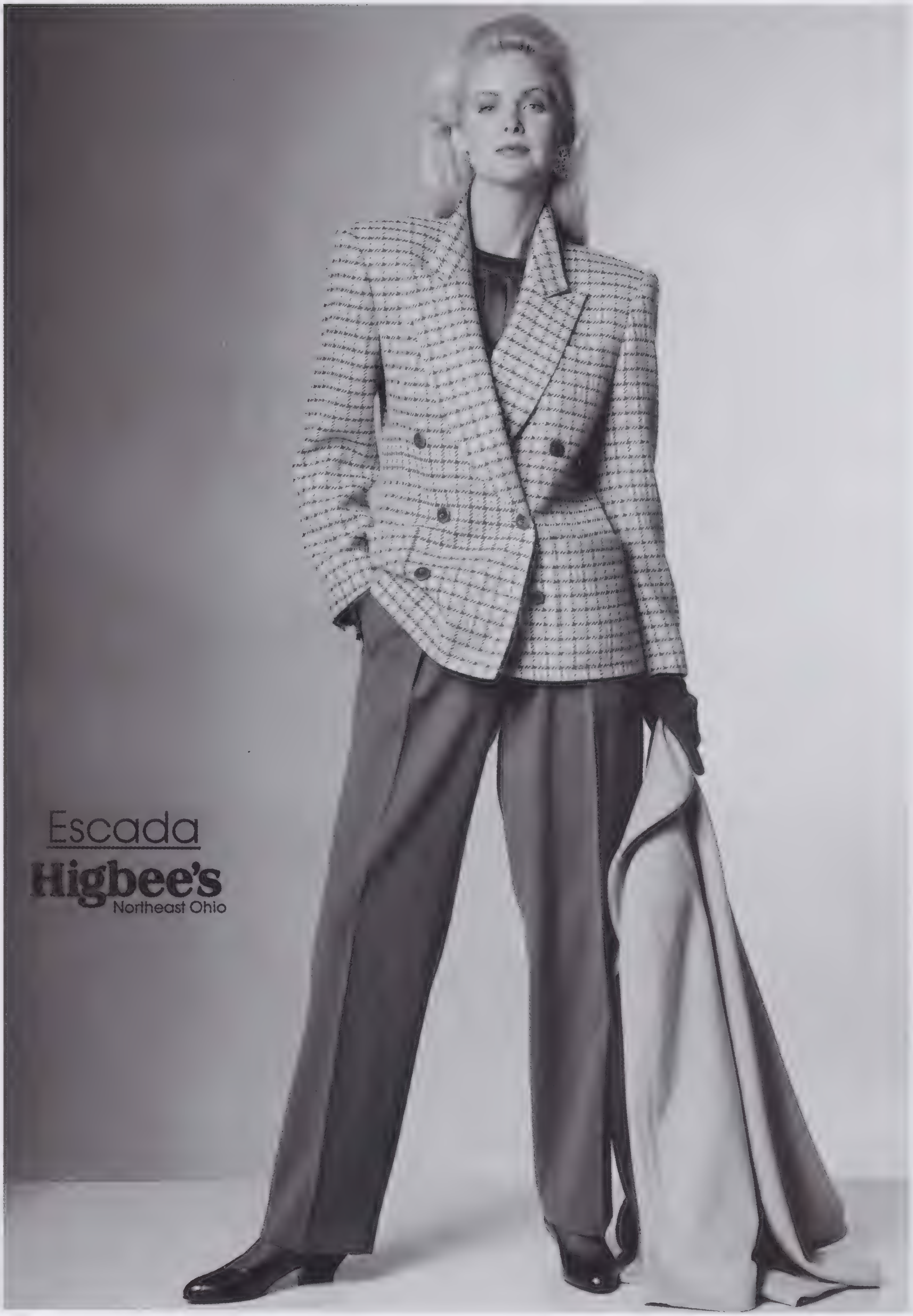
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IMAGES: celebrity scents

Celebrities are nosing their way into the multimillion-dollar fragrance industry. A report on the **sweet smell of success**

THE MATCH OF WELL-KNOWN NAMES WITH FRAgrances is nothing new. What is, is the veritable stampede to endorse fragrances by public figures who previously had no involvement with the fashion industry.

The brief history of celebri-scents dates from the midsixties, when Brut ("Smells like a man") booked Muhammad Ali and Joe Namath as spokes-hunks. These tough guys weakened male consumer resistance and Brut was soon a TKO. Quickly, scenting a winner, certain other celebrities moved into the action and won star billing in the stores.

The first notable male celeb fragrance was Carrington, named for the dapper *Dynasty* patriarch. When actors John Forsythe and Linda Evans appeared at Bloomingdale's in New York as Blake and Krystle Carrington, their fans got out of hand. The entrance to the store had to be temporarily closed to prevent a riot.

No such luck for Michael Jackson, who did not tour stores. His three fragrances—Unwind, Heartbeat, and Wildfire—made short-lived appearances in 1986. They lasted about as long as his solo glove fad. But there have been happier outcomes than his, and certain celebrity fragrances have brought in $40 to $50 million (the star's share seems to range from 10 to 30 percent of sales).

Michael Jackson did not tour the stores. His three fragrances lasted as long as his solo glove fad

Recently, Mikhail Baryshnikov made his debut in New York City as a *parfumeur* with the creation of Misha—the Scent. At a table set up by the elevators at Saks Fifth Avenue, the director of the American Ballet Theatre signed bottles of his perfume. To train his nose, Baryshnikov was given forty vials of women's perfumes, which he faithfully wore, one at a time. "I did get some strange reactions to the heavier fragrances in elevators and taxis," he reminisced, adding that he feels that his perfume will fly or flop on its own merit. "It isn't for everyone," he explained. Misha is $185 an ounce. Nevertheless, his signing-and-sales session at Saks Fifth Avenue had all the symptoms of a mini-event: fans lining up outside the store hours early, bouncers practicing crowd control, plenty of flashing cameras. There were surprisingly few ballerinas of any age. The event must have been a novelty for Baryshnikov, since he "never goes into stores."

There was a wilder scene at Julio Iglesias's New York City press reception, where 150 gate-crashing fans fought each other for samples of his gift to women—Only. Iglesias apparently had reservations about getting into fragrance. He confessed to *The Wall Street Journal*, "One of my doubts, when they started to offer

Pas de deux—Baryshnikov with another new star

me this many years ago, was that I would get confused, that I would be selling something when I am an artist." He managed to overcome his artistic misgivings. An executive vice president from the perfume manufacturer trailed him around the world, and they did "sniff tests" between concerts. Billed as a floral blend, Only is in keeping with Julio's personal philosophy: "I sing to millions of women. But in my heart, I speak only to one." Appropriately, Only will be available internationally on a limited basis in September, $100 a half ounce.

Herb Alpert has also unleashed a fragrance, Listen, identified as a "delightful medley of florals." The charming story behind its creation is that Alpert and a team of perfumers brewed up the scent while listening to his music on headphones.

Things could be worse—or more peculiar. Elvis Presley—the fragrance—is expected to appear in early 1991. It may have the distinction of being the only celebri-scent without a live one to promote it. IMAGES ▶364

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THE ORIGINS OF THE FUTURE LIE IN THE PAST.

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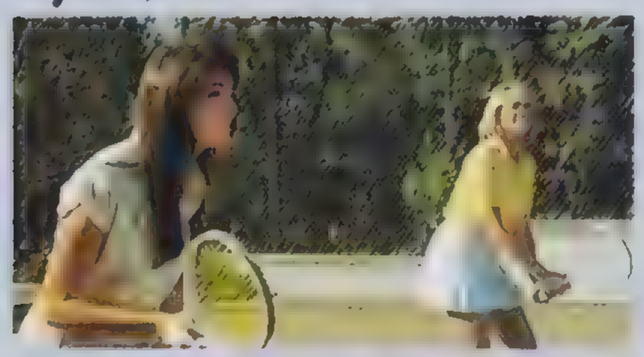

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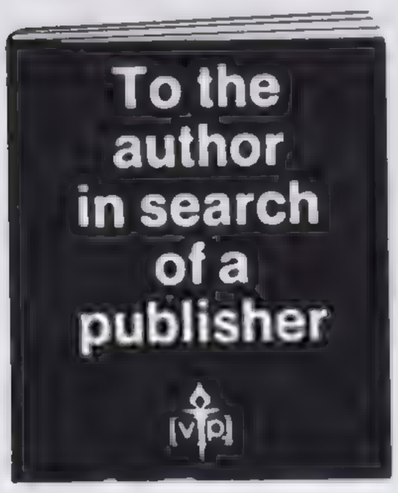

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IMAGES: late-night beauty

PAUL RUDNICK is addicted to television's beauty **show-and-sell**

TOVA 9, LINDA CHAÉ'S BASICS, THE GEORGE HAMILTON SKIN Care System, Himitsu: the Japanese Secret to Beautiful Skin, Win the War Against Wrinkles, these are all mail-order beauty regimens that advertise in half-hour chunks on late-night TV. Yes, at 2 A.M. you can spend thirty minutes learning to "moisturize and double-protect," "look ten to fifteen years younger," and "slenderize, conceal, and even retexturize." Be warned: these programs are addictive, the video equivalent of every Miracle Makeover pictorial, a sort of tent-show revival for your face and thighs.

These mega-commercials are often disguised as talk shows—"Stay Young Magazine" or "Straight Talk." They are usually hosted by celebrities of a certain game-show depth—John Davidson, Morgan Brittany, or Erin Grey, who confesses her own cellulite agonies to the Gabor-like Anushka, who assures her, and us all, that "cellulite isn't your fault." Each starlet host introduces a "foremost beauty authority" who has perfected a regimen: Dr. Grace Maeda for Himitsu, Dr. Feder and his "retinoid ampoules," George Hamilton himself. The redwood-tan Hamilton illustrates the effectiveness of his products by dipping a leather strip into a beaker of NaPCA, an ingredient in his signature moisturizer. Most of the programs also feature a troop of twenty or so women, ages eleven to late sixties; these women have been using the products for two weeks and report on their "transformations." "My husband says I look incandescent!" "Everywhere I go, people want to touch my face!" The most popular refrain involves the peculiar allure of cosmetic surgery: "Everyone thinks I've had a face-lift!" ▶370

RICHARD CLINE

The secret of smooth shoulders.

By Cheryl Bailey

I was eighteen when I made my debut. The evening before the Governor's Ball, Mother came into my room and gave me the most exquisite necklace. 'It was your grandmother's,' she said. Then, looking at my dry neck and shoulders, she continued: 'Now darling, don't take offense, but here's a little secret.' She handed me a jar of Vaseline® Petroleum Jelly. Because Mother was a doctor, she tried explaining how it works: something about forming an occlusive barrier that locks in moisture. 'Rub this in before you go to bed and again in the morning,' she said. 'Tomorrow night your skin will be smooth as porcelain.' Of course, she was right. Even now, all these years later, I can't help noticing shoulders. Last month, I gave my daughter the necklace. (That's her on the right.) I also gave her a little jar of Vaseline® and some motherly advice.

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Some Of Our Most Refreshing Ideas Can't Be Bottled.

The French woman's tip for prettier feet.

By Kimberly Murphy

Just as I turned into the Champs Elysées, my eyeballs popped. In a tiny shop window, I spied the most beautiful sandals in the world. Open, airy and oh so French! I had to have them. Once inside, I slipped off my stockings to try them on. Imagine my embarrassment when the saleswoman looked down. The skin on my feet and ankles was so dry and flaky, I wanted to cry. 'Pardonnez-moi,' said the French woman as she started to massage my feet. Then I saw the little blue label. I realized she was applying Vaseline® Petroleum Jelly!

Back home in Los Angeles, I told my doctor this story. He told me Vaseline Petroleum Jelly helps restore the natural moisture balance of skin better than ordinary liquid moisturizers. That was three summers ago. Today, I still love sandals without stockings. But I hate my feet without Vaseline®.

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DAYTON·HUDSON

The Overnight Facelift.

By Marian J. Lang

After I stopped sobbing, I blew out the birthday candles. Everybody thought I was crying for joy. But I knew the real reason. And so did my best friend, Sarah. When the crowd had gone, she pulled out a jar of Vaseline® Petroleum Jelly. 'Twice a week, I go to sleep with this on my face,' she said. Sarah went on to tell me how it literally plumps up tiny dry skin lines and wrinkles.

'My doctor told me other moisturizers are mixed with water. But Vaseline Petroleum Jelly is 100% pure moisturizing power,' she said. That night, I tried it. The next morning, I went straight to my mirror. Those little dry lines seemed much less severe. As I gazed in wonder, a single tear welled in my eye. Truly, this was a tear of joy!

The Ultimate Moisturizer.

Clinical testing proves Vaseline Petroleum Jelly moisturizes better than Estée Lauder Night Repair* Complex.*

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IMAGES: late-night beauty

The women used on these programs are rarely great beauties, and their makeovers are usually matters of improved lighting. Fervor is the point, a born-again zest for one's pores. These shows are about promises and testaments; one of Tova Borgnine's employees even weeps when discussing how Tova "cares." Tova, whose half hour is entitled "Your Passion for Beauty," is an almost frighteningly upbeat redhead, who brings on Ruta Lee, Debbie Reynolds, husband Ernest Borgnine, and even her elderly mother, all to allege the success of Cactine Facial Masque. Tova, in her Beverly Hills pink gown, cheerleading for beauty, is utterly adorable, like Arlene Dahl on steroids. But Tova cannot compete with the true doyenne of postmidnight deep-cleansing, the First Lady of Moisture Mist—Linda Chaé.

Linda first appeared in promotion of her five-jar skin-care ritual; a dewy high schooler in her test battalion proclaimed that Linda had "touched my life." But Linda had more to give, more than her "treatment gel—Linda's magical undoer of wrongs." Linda created her second half-hour spot—her "Beauty Imaging System." This show is surreal, a spasm of divine pucker-and-blot delirium. Linda, now far blonder than in her skin-care days, is shown in a down-filled vest, hiking through a mountain pass. She spots a craggy Colorado peak, she envisions, through film animation, a triangle. The triangle becomes a flattering hairstyle. Linda has had a Rocky Mountain epiphany for an innovative arrangement of bangs. And this is just the beginning.

The true doyenne of postmidnight deep-cleansing is Linda Chaé

Linda spends the rest of the program instructing her disciples in the infinite possibilities of makeup application, the achievement of "looks" for business or romance. In a moment of hard-core inspiration, Linda demonstrates how a woman can actually change the shape of her face, from a powerful, Lady Exec "diamond" to the softer, more come-hither "oval." This structural feat is engineered by placing dots of white makeup all over the volunteer's face, as if laying out a baseball field. The dots are then blended, so "no one will even know they're there, but they'll *feel* them."

Linda is not a charlatan, she clearly believes; her earnest, gal-to-gal sincerity could not be faked. These postmidnight half hours can be located by a skim through the *TV Guide*; concentrate on local channels. Who watches? Anyone who's weary of the slim pickings of red-eye broadcasting. Linda Chaé and her cohorts create a national slumber party, where everyone can play with lip liner and contemplate stirring eye shadow "drama" that will ensure career triumphs and sensual bliss.

Throughout these shows, products are pushed, usually a month's supply for "only" $59.95. I do not really want the Beauty Imaging System, but I long to send Linda a check anyway. She's like Tammy Faye Bakker without the subterfuge; she's Tammy Faye evangelizing pancake. The quest for beauty is just about my favorite religion, and certainly among the most understandable and sympathetic of faiths; I applaud the sacraments of "creating emphasis" and "tightening and toning." So let us praise Tova and pass the undereye revitalizing lotion. As the spokeswoman says, "I love Linda Chaé. And you will, too." ▼

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IMAGES: makeup brushes

With the right **brushes,** cosmetics go on better and stay on longer

COMMONPLACE BUT TRUE: CHOOSE THE RIGHT MAKEUP BRUSH for the job at hand and it will do the work for you.

I didn't realize the complexity of this guideline until making my way through the cosmetics department of Henri Bendel. To the left: a large display of colored powders. To the right: an array of lipsticks; dominant shade, orange. Straight ahead: makeup brushes. Fifty-four makeup brushes lined up like a pipe organ.

Makeup brushes from Shu Uemura, The Body Shop, Lancôme, and Guerlain

I asked about the bristles and what they were made of. "Are you an animal-rights activist? None of our brushes are by-products of the fur trade. Brushes of pony hair are great for blending. Goat hair deposits powder. Sable holds color best. Squirrel hair is good for lip brushes."

Which to choose? I didn't know. I've been using my little finger for years. I thought it was possibly time to brush up on my technique, but the thought of brushing on my favorite Chanel lipstick with squirrel hair was somewhat alarming.

Professional makeup artists have relied for years on artists' brushes. Queen Victoria, a talented watercolorist, asked the famous London art-materials merchant Winsor & Newton to make a special sable-haired watercolor brush for her. "The series 7 line—now a favorite with makeup artists—was designed after it," says Stephen Lynton, vice president of marketing for Winsor & Newton. "Natural brushes have good spring, hold their point, and grasp makeup well."

The demand for brushes has intensified with this season's new loose powders. According to Andrea Robinson, president of Ultima II, "Conventional wisdom tells you not to come out with a brush set, but I feel a brush kit attracts a woman to the product." Next month Ultima II introduces a first—Brush-On Foundation, along with a streamlined set of brushes. Another first, this time from Revlon: Air Blush—a powder-filled tube that dispenses blush on a brush with a quick pump of the hand.

Chanel, Intelligent Skincare, Prescriptives, Stendhal, Christian Dior, and Lancôme all have wonderful brushes. Specialty shops like Shu Uemura and The Body Shop, NYC, also carry a wide range.

Hair is hair: don't worry if the brush sheds like your cat on the first few applications. Wash and condition your brushes just as you would the hair on your head—"once every two weeks," said Frank Toskan, creator of Makeup Art Cosmetics at Henri Bendel. Reshape the bristles after cleaning and stand them up until they're dry.—**COLLEEN SULLIVAN**

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IMAGES: beauty answers

Puffy, watery eyes and a swollen, runny nose can defeat the most rigorous beauty routine. How to look your best while fighting **the season's annoying allergies**

SEPTEMBER, TRADITIONALLY, IS GET-back-to-business time, and looking good is part of the job. But for the 10 percent of Americans who suffer from hay fever, looking good from mid-August through September can be nearly impossible. Ragweed, the number-one plant allergen in the United States, flourishes during those months. It's difficult to avoid ragweed pollen, which can travel for hundreds of miles through the air and exists in varying forms in all of North America (being especially dense in the Midwest, on the East Coast, and in the South).

Puffy, watery eyes and a swollen, runny nose can defeat even the most rigorous beauty routine. For hay fever sufferers, the right choice of cosmetics and skin care is vital.

"A mascara that hasn't bothered a woman all year long may suddenly irritate her if she has hay fever symptoms, because her skin and eye area have lost some of their natural resistance to irritation," says Earle W. Brauer, M.D., vice president, medical affairs, for Revlon. "If and when irritation flares up, confine use of eye cosmetics to when you most need to wear them—perhaps only when going out at night."

"During hay fever season, if you suffer from this allergy the rule should be the less makeup you wear, the better," says Trish McEvoy of the Dr. Ronald Sherman/Trish McEvoy SkinCare Center. "Rather than using cream eye shadows, which can sometimes increase eye puffiness, use powder shadows with a damp applicator. Opt for water resistant rather than waterproof mascaras, which can sometimes be too difficult tó remove, furthering irritation—and don't line the eyes."

Sometimes the best approach is to draw attention away from areas that are easily irritated. Certain eye creams and concealers reduce the appearance of under-eye circles and puffiness by changing how the area reflects light. (Revlon's Anti-Aging Firming Eye Gel is one product that works this way.) "Apply concealer and foundation gently with a sponge, then discard the sponge to prevent bacterial contamination," suggests McEvoy.

From a medical point of view, John A. Anderson, M.D., president-elect of the American Academy of Allergy and Immunology and head of the division of allergy and clinical immunology at Henry Ford Hospital, Detroit, advises: "Once symptoms begin, antihistamines can be taken to minimize the reaction, reducing severity. Some prescription antihistamines are designed not to induce drowsiness."

Another option: prescription nasal sprays. Antiallergy sprays can block the effects of allergens before they cause a reaction, while nasal sprays containing cortisone may reduce inflammation of nasal tissues.

"Since antihistamines often don't reach the eye area, using prescription antiallergy eyedrops can help reduce puffiness and redness," Dr. Anderson continues. "Contact-lens wearers, however, may find that their eyes are irritated by the preservatives in these drops, so they should consult an eye doctor before using them."

For the best prevention against hay fever, Anderson advises, "Use an air conditioner, wherever possible, in the car, office, and home, to prevent pollen from getting inside."

For more information on all types of allergies, call the American Academy of Allergy and Immunology (800) 822-2762.—**LAURA FLYNN McCARTHY**

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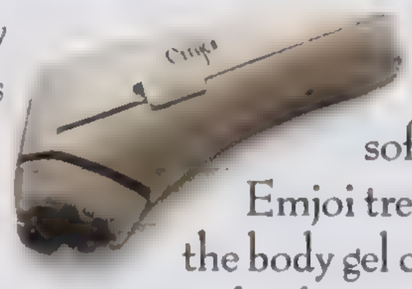

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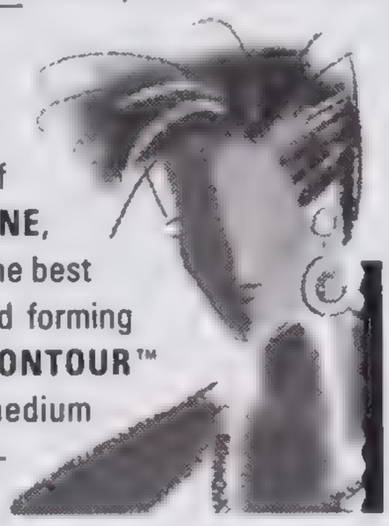

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IMAGES: hair answers

A long neck? A round face? **Short cuts** can work well for women who want to minimize or highlight a particular feature

THE NEW SHORT HAIRSTYLES SHOWING UP ON RUNWAYS AND city streets are encouraging more and more women to reach for the scissors. Except those who've had a bad cut in the past. They are naturally wary of going the short route again. And yet, it *is* tempting. So, is there a way you can find out if short hair will suit you before losing an inch?

"Basically, every woman can wear short hair, but *how* short will vary from woman to woman," says Carmine Minardi, co-owner, Minardi Minardi Image Makers, NYC. "Face size and shape, overall bone structure, height, and personality count. For example, a six-foot-tall woman might look like a pinhead with a dramatically short cut yet look stunning with hair that just skirts earlobes or nape. On the other hand, a woman who is petite might look better proportioned with an extremely short style."

Today's more versatile cuts can work well for women who want to minimize or highlight certain features. Vartan, owner of Vartali Salon, NYC, points out that short hair with bangs can give the effect of enlarging small eyes, while soft wisps can narrow a wide forehead, shorten a long face.

"Short styles give the effect of lengthening a wide neck," he says. "Hair that's brushed forward can soften a round face. Moussed back, it adds fullness to a too-narrow face."

Hair's texture is another determining factor. "Hair usually looks thicker when it's cut, so that a good blunt short cut adds swing, movement to fine, thin hair. With naturally thick, curly hair, the right cut helps mold it into many different looks," says Sandy Poirier, owner of the Born 2b Wild salon in Boston.

"One should always keep proportion in mind," continues Poirier. "A short woman can look top-heavy if her hair is thick and very short. A stylist needs to study the way her hair grows."

At Salon Cardeau in Seattle, owner Michael Van Ditto uses a technique known as transitional waves for hair that is cropped around the sides and longer on top. "The rods on the sides and back of the head are wrapped vertically," says Van Ditto, "and removed in sections of three starting from the bottom row and working up, with about seven minutes in between each unrolling." The result: straighter waves on the sides, curlier at the top.

Lifestyle and personality are key elements in deciding whether or not a woman is suited to a short hairstyle. "A woman must consider her time constraints," says Bernard Portelli, owner of OKYO Salon in Washington, D.C. "Short hair is easier to keep on a daily basis but still requires more frequent—every three to four weeks—visits to the hair salon to keep it in shape."

Short hair can also give a sense of being "too visible"—although it gives a sense of freedom. Some women don't feel comfortable with that. It takes a certain amount of confidence to wear a short style successfully. —**LAURA FLYNN McCARTHY**

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FITNESS

A leggier look is in fashion for fall, and, luckily, heredity is not destiny: with a focused workout, **legs can be reshaped.**

JANETTE SCANDURA reports

ASK ABOUT THE IDEAL LEG, AND YOU'LL NO DOUBT GET an answer—but an answer that's as varied as the look of legs themselves. What counts at one Manhattan modeling agency is proportion: long calves, slender ankles, well-shaped knees. Traditionalists, on the other hand, follow the three-diamond rule: perfect legs, when pressed together, leave a space between the thighs, one between the knees and calves, and one between the calves and ankles. But such narrow axioms are being sidestepped these days for more liberal interpretations.

Firm, shapely legs are a goal most women can work toward—even those whose grandmothers didn't resemble Betty Grable. "Anatomically, you can't change the structure of your legs," says professor Robert Stephens, Ph.D., director of sports medicine at the University of Health Sciences Medical School in Kansas City, Missouri, "but you can change your legs aesthetically by reshaping the muscles." There's no magic formula, he warns, and no such thing as spot reducing. The only way to reshape muscles is to exercise—all over. And *that* takes time.

"You can't look for a short-term fix," says Rob Parr, a personal fitness trainer in Los Angeles, who is responsible for resculpting Madonna and Tatum O'Neal. "It's going to take a minimum of several months until you get where you want to be."

Setting aside an hour at least three days a week for a total-body workout is probably necessary to see significant body changes. The calves, where even heavy people don't store much fat, will probably shape up fastest—within four to eight weeks if you work out regularly. It will take longer before you'll notice a difference in the thighs and hips. With a leg program, " you have to set short-term, midpoint, and long-term goals to keep yourself motivated," advises Parr.

Not all types of exercise lend similar results, however. Although women don't produce enough testosterone to build Hulk-like muscles, power sports such as sprinting and skating tend to create a bulkier look.

On the other hand, endurance exercise—any activity that gets your heart beating at 60 to 80 percent of maximum heart rate for twenty minutes or more—makes you stronger and more shapely without bulk, says Peter Jokl, M.D., professor of orthopedics at Yale University School of Medicine. (Note: In order to find your maximum target heart rate, subtract your age from 220.) Keep in mind that the ability to carry on a conversation while exerting yourself is a good indication that you're exercising at the right level.

The best endurance exercises are those that work the legs in four directions (forward, backward, and side to side—to work abductors, adductors, quads, and hamstrings). Soccer, low-impact aerobics, and ballet are all ideal because they strengthen legs symmetrically. Cycling and rowing also are good.

Running, though a great calorie-burner, tends to cause muscle imbalances—strong quadriceps and weak hamstrings—if not combined with other workouts. Research also shows that swimming, though effective for strengthening heart and lungs, isn't ideal for reshaping legs.

Whatever sport you choose, the most important thing is to go at it long and steadily. Row at a higher stroke rate or cycle at a faster speed—one hundred to one hundred twenty rotations per minute, say, instead of eighty—but always with *light* resistance to define, not enlarge, muscles. The same reasoning holds true for calisthenic or free-weight workouts: use light weights around ankles and lots of repetitions. The twelve to fifteen repetitions usually recommended for weight training aren't nearly enough to truly reshape your body anyway, says Parr, who suggests beginning with minimum repetitions of fifteen to twenty-five for leg muscles. For his more advanced clients, he advises a routine that's closer to twenty, thirty, or even fifty repetitions of each exercise. ▶ 408

Calves will shape up before thighs and hips—in about eight weeks if you work out regularly

ARTHUR ELGORT. Details, last pages

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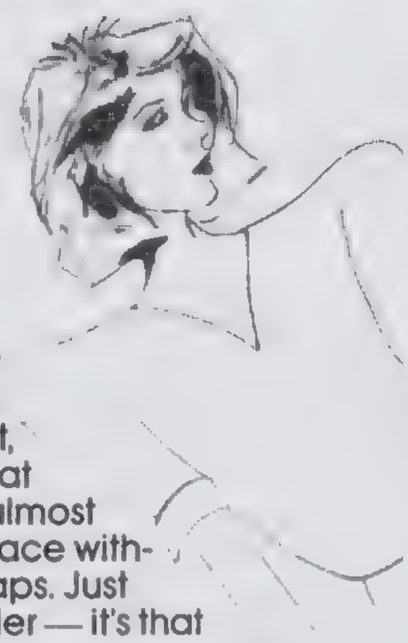

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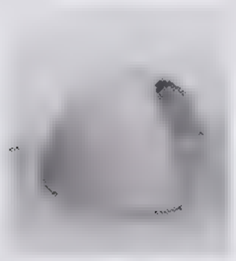

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FITNESS

Exercise machines—such as the leg press, leg curl, and leg extensor—can be used similarly to free weights. The same rule applies: use light weights and a high number of repetitions. There is no distinct advantage of one training method over the other, but most people have a personal preference, and many use a combination of both techniques. Free weights tend to improve coordination during training and provide a more flexible workout; machines support the body better, making it easier to do particular exercises correctly. Stretching before and after a tough workout shouldn't be neglected, either; it not only keeps you flexible but also helps lengthen muscles, which may contribute to a longer, leaner look as well.

For shaping legs, muscle definition is decidedly important, but it must often be accompanied by fat loss for maximum improvement. Long, slow endurance exercise at *moderate* intensity burns fat best, according to fitness experts Peter and Lorna Francis of San Diego State University, authors of *If It Hurts, Don't Do It* (Prima, 1988). In the first twenty minutes of a workout, as much as 80 percent of calories burned come from carbohydrates. But in an hour-long workout, 50 to 80 percent of calories burned come from the body's fat stores. The longer you exercise, the more fat you burn.

But even the most balanced workout regime doesn't always guarantee the results you're after: you may need to change your eating habits and switch to a low-fat diet. Cut dietary fat to 20 to 30 percent of daily calories (for most women, roughly forty-five to fifty-five grams a day). Increase intake of complex carbohydrates to 50 or 60 percent of daily calories. Studies show that combining diet with exercise seems to burn fat faster than either method does alone.

An extreme option for leg shaping is surgical body contouring. Last year alone, more than eighty-seven thousand women opted for liposuction, the most common contouring technique, in which unwanted fat is literally vacuumed from problem areas—thighs, hips, knees, and ankles. Although liposuction works best on women who aren't significantly overweight and who are physically fit, the procedure may cause waves or dents in the skin or make cellulite look worse.

Whatever the sport, always use light resistance to define, not enlarge, muscles

A newer and even more controversial contouring procedure is calf augmentation, which adds shape to thin, straight calves using silicone implants. But this technique is not widely recommended for aesthetic purposes; it is usually used as a reconstructive rather than cosmetic surgery. A problem with both liposuction and calf-implant procedures is that some doctors who perform them are not properly trained.

"Surgery is not the first step," says Sherrell J. Aston, M.D., associate professor of plastic surgery at New York University School of Medicine. "If someone comes in and is ten or twenty pounds overweight, I usually tell her to go to the gym and work out and see where that gets her first."

So as you bicycle up the next incline or walk that extra mile: breathe deep, work hard, and remember the end result—a well-toned pair of legs. ♥

FITNESS ▶ 435

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FITNESS NOTES

Hot wheels: rolling across America

The mountain bike was born in Marin County, California, in the early seventies, when thrill seekers modified beat-up old Schwinns so that they could be ridden up and down the punishing dirt trails of Mount Tamalpais. Today, mountain bikes—also known as all-terrain (A-T) bikes—are the cycles of choice for fitness-minded women all over the country: in fact, roughly one-third of all bikes sold in the United States last year were all-terrain models. And though plenty of these cyclists take their new bikes to explore the wilderness, most mountain bikers use their A-T machines to cruise up and down the streets and sidewalks of the urban jungle.

Mountain bikes—known by their upright handlebars and wide, knobby tires—are spinning their fat wheels everywhere. The Los Angeles and Seattle police departments maintain fleets of Raleigh A-T cycles, much to the dismay of criminals who find themselves unable to shake their furiously pedaling pursuers. It's even become hip in Beverly Hills to tool around town on a mountain bike—one that's custom-built and -painted, of course. Two thousand dollars will buy an A-T bike from Fat City Cycles in Somerville, Massachusetts, that's fitted to one's exact body measurements. For the especially trendy, bikes come painted in camouflage, fish-scale, or Jackson Pollock splatter patterns, or in outrageous fluorescents.

Exercise clothes, women's bodies

The newest fitness-wear breakthrough is a line of exercise clothes that goes beyond performance and fashion to address an even more important concern: women's health. The Breathables line, by Gilda Marx, aims to minimize the risk of yeast infection created by tight, damp exercise clothes. Breathables tights and bodywear feature DuPont's Coolmax fiber, which is more effective than nylon or cotton, Marx says, for moving perspiration away from the skin and allowing cool airflow against the body. Since it's estimated that at least three-quarters of all women have had at least one yeast infection—a nondangerous but extremely uncomfortable condition—Breathables are an idea long overdue. Says Marx, "Fitness improves the quality of a woman's life; fitness clothes should, too."

Bright lights, fit city

Urban health clubs, despite their high-tech razzle-dazzle, can be claustrophobic. At the Eastern Athletic Club, on the edge of Brooklyn's Prospect Park, members literally climb the walls for a little fresh air: the club recently installed a 25-foot-high climbing wall on its roof....Other urbanites have forsaken the health-club scene altogether in favor of more rugged athletic pursuits. In NYC's Central Park, climbers scramble up the grimy slopes of Summit Rock; oarsmen brave the less-than-limpid waters of the Harlem River for predawn workouts.... Some would-be-hip urbanites view the NYC health-club scene as passé. Their choice: the city's bowling alleys and pool halls. At a theater benefit last spring, the arts crowd paid $200 each to party with Spalding Gray and Lauren Hutton at the Madison Square Garden bowling center. At Society Billiards, the upwardly mobile eagerly strike their coolest pool-shark poses. But trendiness can be hazardous: a prominent medical journal chronicled the ailment "nine-ball neck," brought on by too-vigorous billiard playing.

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PEOPLE ARE TALKING ABOUT . . .

HONG KONG LONG GONE The natives are leaving Hong Kong in droves; the tourists had better come running. Despite the "one country, two systems" pabulum put forth by the Chinese, who take back the kingdom from Britain in 1997, today's glittering **"window on the world"** will soon be a vastly different place. Denied right of abode by their former landlords, demoralized residents are already heading wherever visas are available. The friendliest port in the storm so far: Vancouver. . . . Meanwhile, the capitalist fervor shows no signs of abating. With a population of only five million, Hong Kong is the second-largest consumer of top-end brandies in the world (after France), and there are no less than three Louis Vuitton boutiques (dubbed "luncheon vouchers" by the foreign hacks). . . . **BURN, BABY, BURN** Though they banned two recent movies about race relations in their own country, the South Africans are not above showing films depicting the sins of their testier allies. The antiapartheid *Cry Freedom* and *A World Apart* didn't pass the censor; *Mississippi Burning*, on the other hand, is playing to packed houses. . . . No strangers to hypocrisy themselves, the same members of Congress who lampooned George Bush's campaign affection for the Pledge of Allegiance have joined him in his ludicrous display of **flag cloaking.** Never mind the flag, won't someone please protect our Bill of Rights? . . . **KISSING AND TELLING** When Washington wife Joan Braden's book proposal was leaked to the press two years ago, even the author denounced it as "ridiculous." No less ridiculous, the book itself is available next month from Random House. Aptly titled *Just Enough Rope*, this "intimate memoir" describes her marriage to CNN commentator Tom Braden, her career as an aide to Nelson Rockefeller, and her ongoing romance with former Secretary of Defense **Robert McNamara.** Among the proposal's loopier tidbits: a soapy run-in with Rockefeller ("There was Nelson suddenly in the shower with me wearing nothing more than a puckish smile") and ruminations on the size of "close friend" Henry Kissinger's brain. . . . Even the Japanese have learned the value of telling all. Until **geisha girl** Mitsuko Nakanishi ratted on former Prime Minister Sousuke Uno, the country's exposé market had been decidedly flat—infidelity is considered "natural," a regular geisha a symbol of power. Nakanishi and the paper that published her allegations say they did it to challenge Japan's primitive attitude toward women—which is, in fact, rapidly changing. Nobody seems to have told Uno's comrades. Said a legislator after the story broke: "What's below the navel isn't personal character." . . . **PAYING THE PIPER** Former Drexel junk-bond whiz Mike Milken is still awaiting trial but hard at work nonetheless. His L.A.-based International Capital Access Group is a financial consulting firm that will also invest in companies. . . . While it may not be much to Milken, whose 1987 salary topped a million a day, a recent survey cited in *The Wall Street Journal* found that twenty-six out of forty of the nation's top companies paid their chief executives more than $1 million in 1988. The numbers are affecting some strange beneficiaries—plaintiffs in lawsuits. Lawyers say that when the working stiffs who can't get out of jury duty read those numbers in the paper, they are far less hesitant about giving away **other people's money**. . . . That may explain why a jury in London recently awarded the estranged wife of the **Yorkshire Ripper,** a convicted serial killer and rapist, damages of more than $1 million for being falsely accused of selling her story to a tabloid. *Private Eye*, the British humor magazine that inspired *Spy*, is the loser in the case and may be forced to fold. True to form, the editor has pointed out a certain disparity: the Ripper's victims received only about $11,000.—**JULIA REED**

SHOW AND TELL

Since Broadway no longer provides a reliable stage on which to revive the Great American Musical, record companies have picked up the slack. Now EMI has taken on the greatest of them all—*Show Boat*. This definitive four-hour recording features a spellbinding Frederica von Stade, a cameo by Lillian Gish, all the original Jerome Kern and Oscar Hammerstein songs—even the underscored dialogue scenes. For those who still prefer to watch their musicals, the classic 1936 movie version is now available on videocassette.

MURPHY'S LAW

Art imitates life again. This season on *Murphy Brown*, star Candice Bergen will conduct an interview with a real live news maker, and *CBS News* personalities make cameo appearances. Bryant Gumbel won't show up, but his infamous memo will. Brown gets to attack all her colleagues with a vengeance to match the Ego Himself.

sexually spe

THE ORGASM—GLORY OF THE BEATS, THE HIPPIES' latchkey to liberation, the feminists' Valhalla—has been demystified. And never so resoundingly in recent movies as in *sex, lies, and videotape,* which opens with a beautiful, somewhat prudish woman, Ann (Andie MacDowell), distractedly informing her therapist that sex is overrated. By the end of the movie, we're inclined to agree with her. Steve Soderbergh, the 26-year-old first-time writer-director, has constructed a movie that's all about sex, and yet it's weirdly abstract: it's about sex as power play, as denial, as metaphor. Sex *as sex* is disdained; the film's dual dalliers—Ann's lawyer husband John (Peter Gallagher) and her red-hot sister Cynthia (Laura San Giacomo), with whom John is having a secret affair—both receive a royal comeuppance. There's something a mite puritanical about this gamesmanship. Smart and ingenious and well acted, *sex, lies, and videotape* is nevertheless the work of a hip scold. Its ecstatic reception—it won the Palme d'Or at Cannes and was voted Most Popular Film at the U.S. Film Festival—suggests that perhaps audiences are primed for a scolding.

In its basic outline, the plot casts a porny shadow, but the film's mood is measured, cautionary. John's college buddy Graham (James Spader), whom John hasn't seen in nine years, shows up as a houseguest at his Baton Rouge home. His arrival is erotically charged: after all, we already know Ann has not been having sex with John. It's a meeting of opposites. John has the look of a lotioned, yuppie blowhard—a practiced dissembler; Graham, with his pained, dreamy eyes and Pre-Raphaelite shag and curt monotone, is like a refugee from some blitzed New Age outpost. He comes on like a self-absorbed truth teller. The day after his arrival, in a private conversation with Ann, Graham casually reveals to her that he's impotent.

She's intrigued. (So are we: could this be some sort of newfangled come-on?) When Graham rents an apartment in Baton Rouge, she drops by and discovers his passion, his fetish—a collection of videotaped interviews he has conducted with scores of women about their sex lives. Ann is repelled, but her disturbance only piques the interest of the hyper-avid Cynthia, who pays a call to Graham and ends up allowing herself to be videotaped. The consequences of the taping end up spinning all four characters' compasses.

© Miramax Films; photos: KRISTINE LARSEN

aking

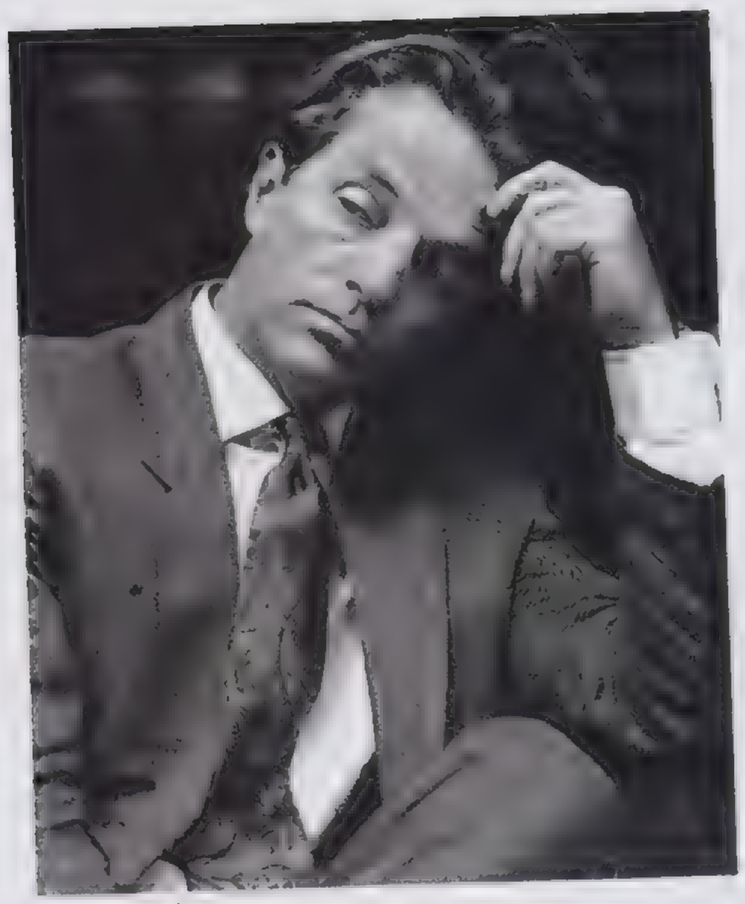
Glorifying abstinence over sex and talk over action, *sex, lies, and videotape* hits a contemporary nerve, Peter Rainer reports

Soderbergh's conceit in *sex, lies, and videotape* is that film, with its potential for capturing confessional intimacy, may appear to bring us closer to "the truth" but actually anesthetizes us from experience. Yet he's sympathetic to the link between himself and Graham, the video voyeur; he puts a spin on his own contradictory feelings about the medium. The same videotaping process that keeps Graham at a remove from life liberates Cynthia and Ann—it acts upon them as a kind of truth ray. And in Soderbergh's view, the truth shall make you free. How will you know you're free? Well, like Graham at the end, you'll get up and turn off the camera.

The orgasm may have lost its mystification, but don't worry; abstinence is the new magic act. Graham's willed impotence, his not doing it, has more mystery, more tension, than the couplings of John and Cynthia, which are presented as sweaty, vindictive gropings. And what brings Graham out of retirement finally, what makes him turn off the camera, is not sexual healing but emotional healing—facing the truth about himself just as he has quietly maneuvered the other characters to confront their own truths. Graham may be a weirdo, but we're meant to regard him as a saintly weirdo. The unstressed subtext of the film is that, in an era when the playgrounds of sex are mined with explosives, honesty between couples is the highest declaration of love. The veiled coyness of courtship rites won't do, not anymore.

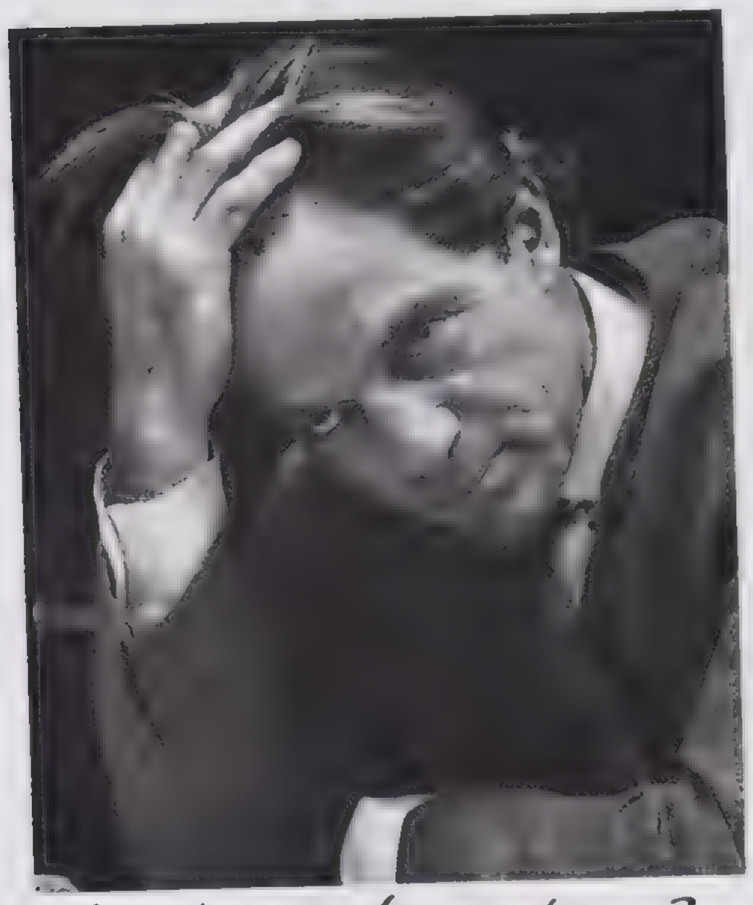
But there's a joker in Soderbergh's stacked deck. Try as he might to give Graham and Ann the last word in moral one-upsmanship, the person who makes by far the strongest impression is Cynthia. This is largely because Laura San Giacomo, playing a tart minx, has a full-scale dramatic range; she both revels in and resists Soderbergh's shame-shame labeling of her character. With Graham, whose presence offers the pressure of sex without any threat of follow-through, Soderbergh may have concocted a new-style modern sex symbol. But San Giacomo's Miss Baddy Two-Shoes is triumphantly old style; she's *all* follow-through, and the movie desperately needs her sass and her cynic's sanity. She's the "sex" in the movie that makes you forget the "lies" and the "videotape." There's a lesson in all this: if you're going to create a morality play, be on guard—low-down beats highfalutin every time.

MOVIES ▶ 462

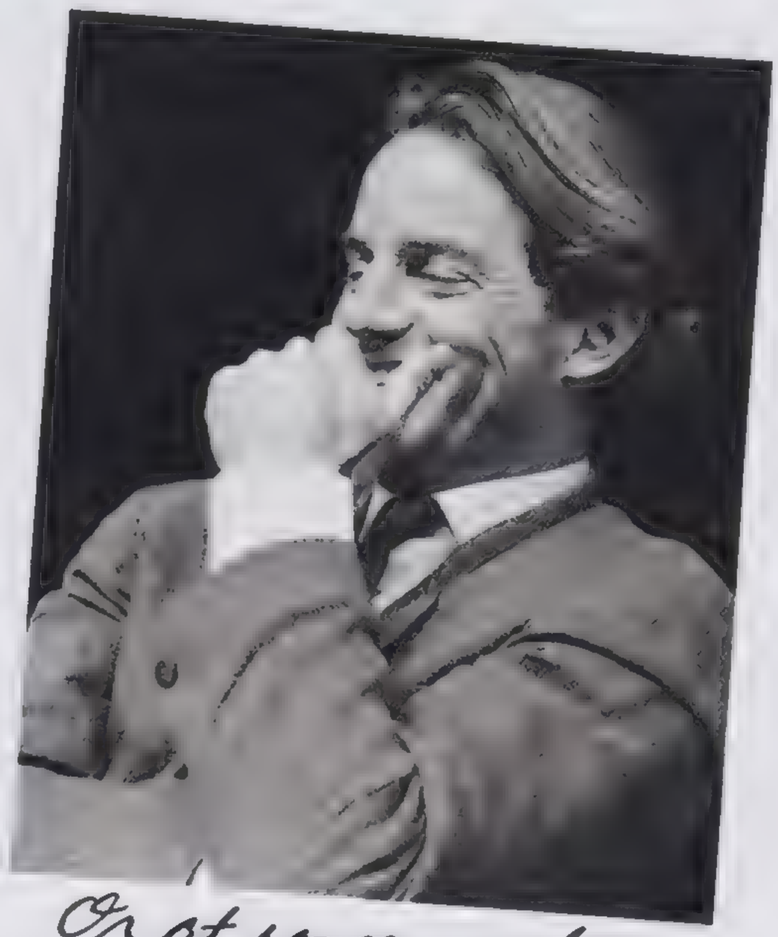


I see this woman.
She's perfect.

She's smiling.



Is she smiling at me?
Or laughing at me?



Or at someone else...

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MOVIES

in brief

Shirley Valentine HAS CARRIED ITS STAR, PAULINE COLLINS, from Liverpool to London to Broadway to your local theater, expanding from a one-woman play to a fully cast film. Willy Russell's story of a working-class housewife's vacation of a lifetime could double as propaganda for the Greek tourist industry. Fleeing her oppressive marriage for a postcard-blue Aegean and the amorous compassion of a local cad (played by Tom Conti), Shirley Bradshaw, née Valentine, recovers the sensuality, the adventure, and the fun of her lost, but not forgotten youth. When plump, fortyish Shirley strips naked and dives head-first off the side of a fishing boat, she not only frees herself from the British canon of class imprisonment, but from the universal stricture that a woman act her age.

Although **Blue Steel** ultimately dissolves into a horror cartoon, it begins as the bloody but compelling story of a female police recruit (played by Jamie Lee Curtis) struggling for respect in both her troubled career and personal life. Writer/director Kathryn Bigelow, who earned a cult following for the stylishly vio-

A fatal attraction: Ellen Barkin and Al Pacino in *Sea of Love*

lent *Near Dark*, invests this schizophrenic thriller with an equally exquisite look: Curtis glows as Megan Turner, the rookie who discovers the commodities trader she's dating (Ron Silver) is a serial killer. "Megan," says Bigelow, "is a model of that Nietzschean phrase, what doesn't kill you makes you stronger." Unfortunately, Megan and the homicidal yuppie devolve into dueling *übermenschen* of such predictable extremes that all their subtlety is lost.

The premise of **Sea of Love** may sound familiar: Al Pacino stars as a veteran New York City police detective who, while investigating a series of sex murders, falls recklessly in love with his prime suspect (played by Ellen Barkin). But this erotic film noir is packed with surprises. The story line, with its teasing juxtaposition of passion and suspicion, transcends the lover/psychopath genre as it mingles the thrills of lust and mortal danger. "It's vintage Pacino," says director Harold Becker, acknowledging the similarity between this intense, brooding, alcoholic cop and the roles that made Pacino famous. "But here, he's considerably more sexual."—**JEFFREY SHERMAN**

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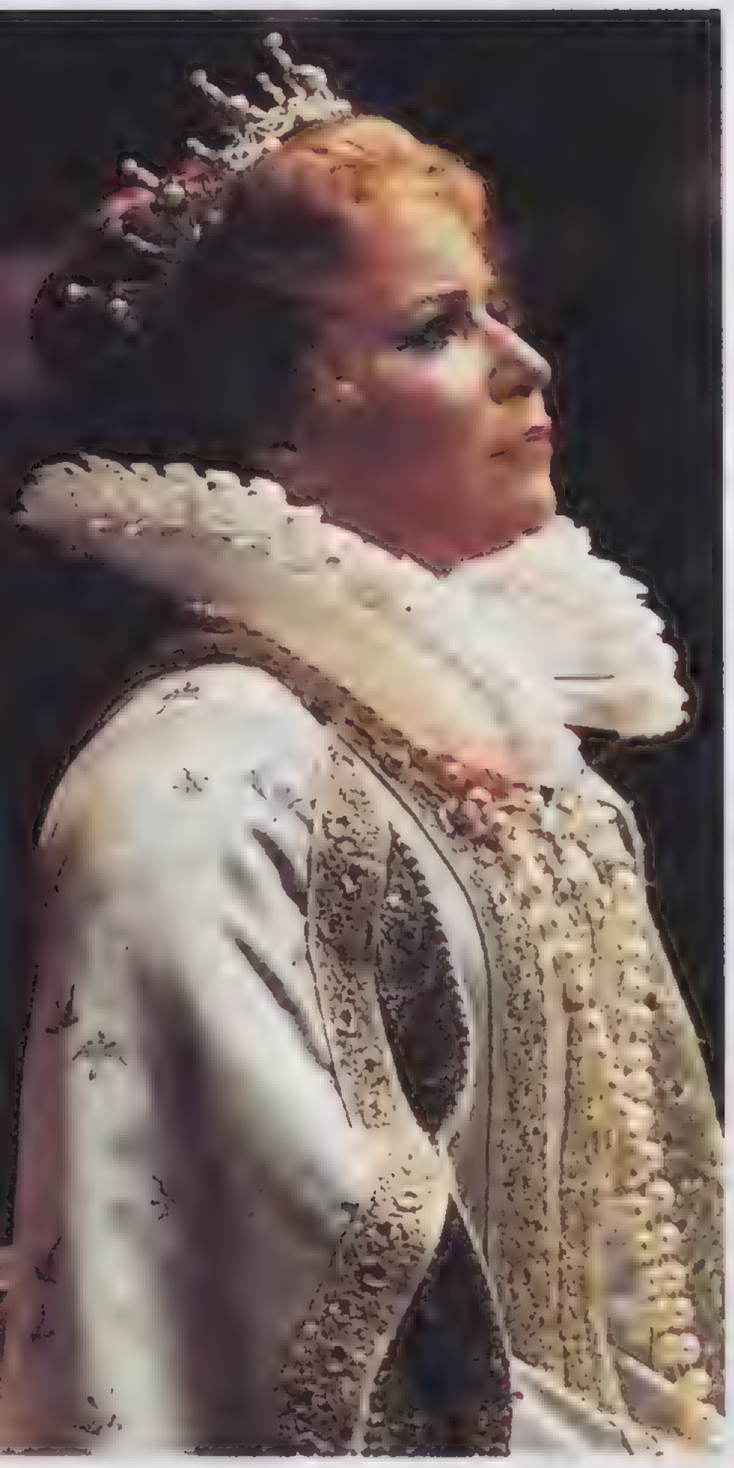

Vitalized with fresh talent, the Met's new season heralds the return of **opera mania.** DAVID DANIEL reports

A soaring soprano, Aprile Millo, LEFT, opens the season as *Aida*; the incomparable Alessandra Marc, BELOW, will take over the role; Susan Dunn, RIGHT, brings her expansive voice to Leonora in *Il Trovatore*.

COCTEAU CALLED IT THE red-and-gold disease. It is opera mania, and during the peak years of the sixties and early seventies, it made the opera-update phone call a way of life. "Tebaldi is going to be in great voice tonight," one caller confided. "She has a new poodle." Another caller breathlessly reported: "My God, I'm here at Sutter's and Joan Sutherland is buying Danish pastries . . . . She's wearing the black mink coat and the humongous cabochon amethyst with baguette diamonds on the side. Now all the waiters are lining up for autographs . . . . Good Lord, she's signing menus!"

At the time, this enthusiasm seemed incurable. Then, in the late seventies, the Metropolitan Opera found a cure for it—by presenting too many boring and nondescript singers. It was a daring exercise, and it worked: the phone stopped ringing. Opera delirium only flourishes in a climate of great singing, and the few first-rate singers the Met did present were not sufficient to keep it alive.

From this bleak landscape comes the best news in fifteen years. Five brilliant young women will appear at the Met this season—all of them American, and American trained. They are genuine, traditional, Metropolitan Opera–type singers, women with big, glamorous voices and monumental temperaments. Two—Aprile Millo and Dolora Zajick—have already sung at the Met, and each has created her own little storm. With the added presence of June Anderson, Alessandra Marc, and Susan Dunn, this group seems capable of creating a phenomenon comparable to the great days of Tebaldi, Sutherland, Price, and Caballé.

Aprile Millo will open the new season in the title role of *Aida* on September 25. Hers is a vibrant *lirico spinto* soprano that shimmers with a warm metallic ping and soars over the full orchestra to high C and beyond. She used to be plain April Millo from California. When a friend from her former life saw her at a reception recently and greeted her with a "How ya doin', April?" the regal Miss Millo paused for a moment, sipped from her champagne flute, then corrected, "Ah-pr-r-r-ree-lay, *prègo*."

Millo's stage nemesis will be Dolora Zajick, in the role of Amneris. (They both love the same man.) Zajick is a dramatic mezzo-soprano who grew up in Reno, Nevada. Since her Met debut last year she has ignited nearly every opera house in Europe with her superb musicianship and acting. Her voice is dark, rich and clear as a cello, and it glints with the secret fire of garnets. Zajick didn't begin to study music until she was in college. I asked her how she developed so quickly the intense habits of concentration required of a pro- ▶ 474

Left to right: WINNIE KLOTZ; MURRAE HAYNES; PHIL SCHEXNYDER; Costume, Peter J. Hall

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fessional musician. "Playing Pac-Man since I was in junior high," she replied. "That'll teach you obsessive/compulsive habits if anything will."

Even though we may not sense it at once, it is the intensity of a singer's concentration that admits us into the world of her unique imagination. But when Susan Dunn sings, her angelic raptness is immediately apparent. When Dunn's teacher at Indiana University asked her what she wanted of him, the magnificent soprano from Bauxite, Arkansas, said, "Make me a star." Of course she is a star, but one can only barely guess what it was her teacher had to do for her. Dunn appears to be a singer who has always had everything, most especially an expansively lush voice with the sheen of silk taffeta. For her first performance in the opera house, she will sing Leonora in *Il Trovatore*, the part in which she made her official Met debut in a Central Park performance this past summer.

The role a woman chooses for her Metropolitan Opera debut is of signal importance—the bigger the better, and she must be brilliant in it, for it should announce exactly who she is. On the face of it, the announcement that June Anderson will bow at the Met as Gilda in *Rigoletto* is less than heart-stopping news. Gilda is a role that hasn't made anyone a star since Nellie Melba sang it in Brussels in 1887. However, Anderson will have the distinction of coming to the Met in a brand-new production starring Luciano Pavarotti, and that *is* news. Furthermore, word is out that the Met is planning to present Anderson next season in the title role (the Queen of Babylon) of Rossini's *Semiramide*. This is an opera of almost inhuman difficulty, and has not been heard at the Met within living memory. Anderson's friends claim that her sole character flaw is an avid perfectionism, which makes her impervious to their compliments. Her friends' grief is our gain: perfectionists have never constituted an overcrowded field.

When dramatic soprano Judy Borden from Baltimore entered the Metropolitan Opera Auditions a few years ago, not even her closest friends knew she wanted to change her name—to one befitting a singer of grand opera—if she won. She was already standing in the wings when an official asked how she wanted to be announced. "Call me Alessandra Marc," she said, before walking onto the Met stage for the first time. When I met Marc she was wearing a black lace hat the size of Brazil, on top of which she had perched a floppy yellow organdy rose merely the size of Paraguay. I told her she had the most beautiful voice I've ever heard. "Aren't you sweet," she said, her broad, flat cheeks softening into dimples. "And what a coincidence. You're the second person to tell me that this week." Well, who was the other one? "The pope," she replied. Marc, who will follow Aprile Millo in *Aida*, is the youngest and least experienced of all these debutantes. Although she has not appeared in more than a half dozen staged operas, the sheer size and incandescent beauty of her vocal endowment are unparalleled in recent generations. I met someone who told me he spent every free minute collecting and listening to pirated tapes of Marc performances. When I asked him what his life was like before he heard Marc, he said, "There was no before."

But of course there was a before. The generation preceding the present one was the most widely recorded in the history of opera. That's only one reason why we knew not to settle for most of what the Met has served up for the past decade. Many years ago, when Zinka Milanov, one of the most beloved sopranos in the history of the Met, failed to arrive onstage even after the house lights were down and the conductor was in the pit, the stage manager had to knock on her dressing-room door for the third and fourth time. "Madam," he finally said, "they are waiting." "Yes," Milanov said, as she moved toward the stage with the inexorable grandeur of an iceberg. "They have no choice." Her remark may have been no more than a sign of vanity. But it also shows that people will wait for what is worth waiting for. ♥ MUSIC ▶ 478

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MUSIC

in brief

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The smoothest, sexiest voice in hip-hop, L.L. Cool J creates a masterpiece of folderol: how bad he is, how much pleasure he has to give, how lame your current boyfriend is. But with the beats slamming and L.L.'s voice performing tongue-twisting acrobatics without a misstep, this is a masterpiece nonetheless.

The Beastie Boys
Paul's Boutique (Capitol)
Knuckleheaded and proud, the Beastie Boys survive their label switch and legal hassles with their squalor intact, plus some stories from the front. "Got more suits than Jacoby & Meyers," they rap, with more truth than wisdom; "Got more stories than J. D.'s got Salinger," they rap, with more truth than sense. Even without an anthem like "Fight for Your Right to Party," this is the party album of the season.

Raúl Giménez
Rossini: Operatic Arias, Scottish Chamber Orchestra/Michelangelo Veltri (Nimbus NI 5106)
Until recently, it has been women—most notably Callas, Sutherland, Horne, and Caballé—who've led the ongoing revival of Rossinian florid singing. But now as men follow suit, Raúl Giménez leads the *tenore di gràzia* pack. His voice is uncommonly virile for a male coloratura singer, and though he's chosen arias of unparalleled difficulty from *Tancredi*, *Otello*, and *La Cenerentola*, his diction is as clear as that of normal conversation.

Van Cliburn
Tchaikovsky: Concerto No. 1 and *Rachmaninoff: Concerto No. 2* (RCA 5912-2-RC); *Rachmaninoff: Concerto No. 3* and *Prokofiev: Concerto No. 3* (RCA 6209-2-RC)
When Van Cliburn won the first International Tchaikovsky Competition in 1958, he instantly attained folk-hero status. His Tchaikovsky concerto, taped at Carnegie Hall just after his return from Moscow, became the first gold record by a classical artist. These two digitized reissues reveal again the pianistic glamour, warmth, and refinement that caught the world's imagination.

—JOHN LELAND and DAVID DANIEL

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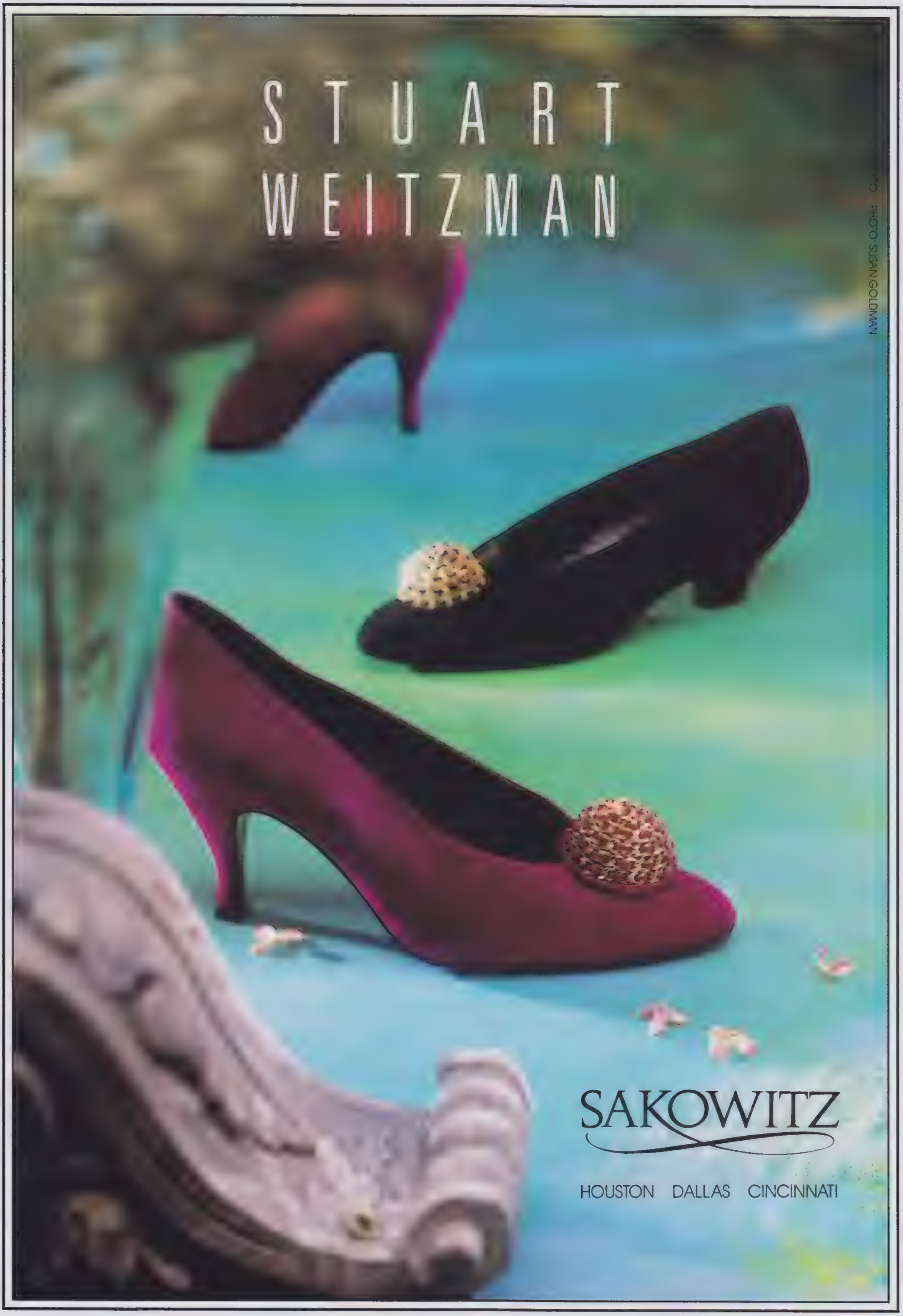
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THEATER

Blair Brown,

television's Molly Dodd, returns to the stage–her first love. RANDALL SHORT catches up with her en route

"THE PEOPLE WHO DON'T *DO* THINGS," SAYS BLAIR Brown, "are more interesting to me than the ones who charge straight ahead. They're so counter to the thrust of our culture."

They're also the toughest to play, but nobody brings better credentials to the task than this intelligent, impassioned actress. As the title character in Lifetime Television's *The Days and Nights of Molly Dodd*, Brown has spent the last two years portraying a thirty-something, female urban Hamlet—a little whimsical, a little melancholy—whose friends can't seem to get her to *do* anything. ▶ 492

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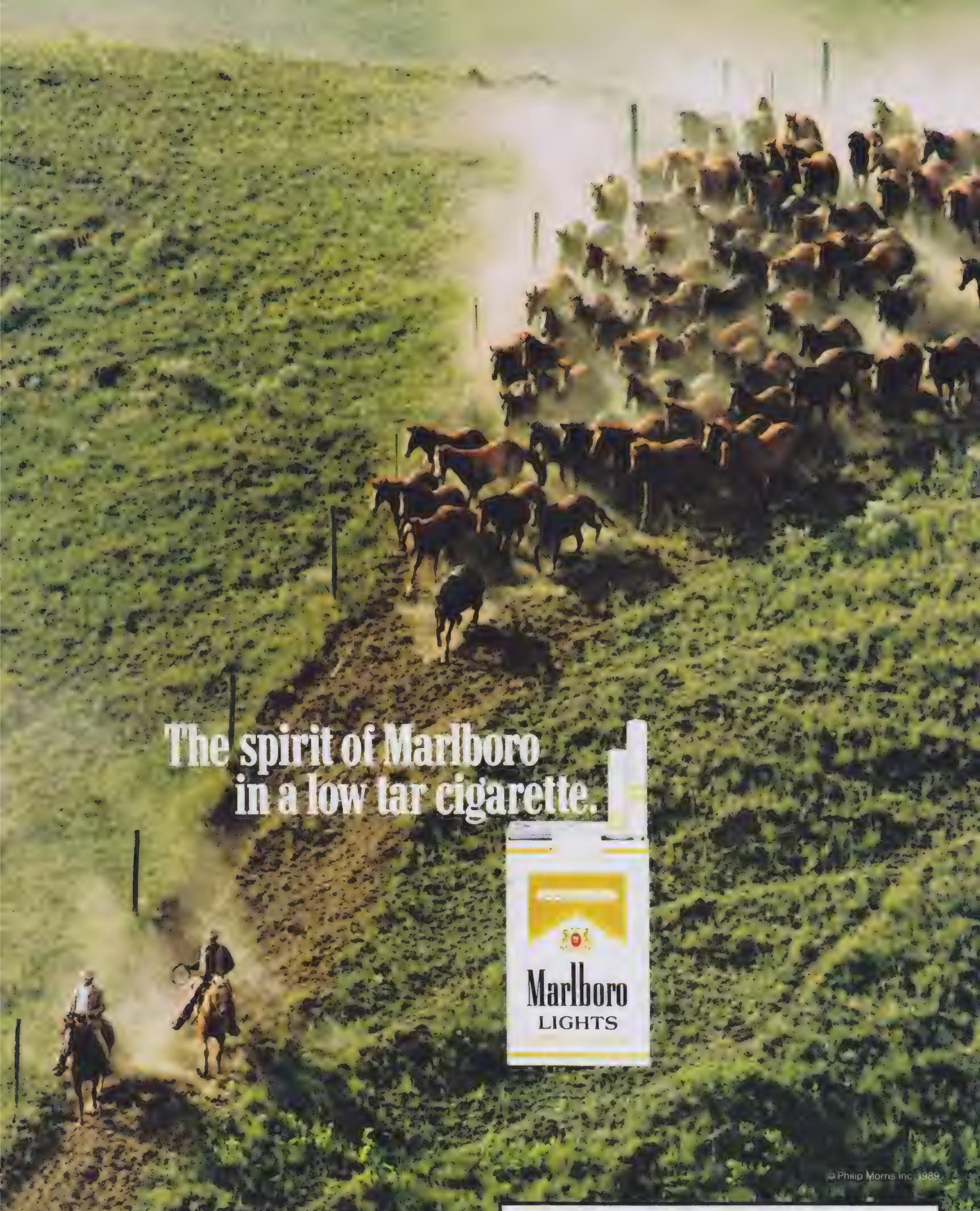
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THEATER

This month at the Public Theater (a Broadway transfer is scheduled for October), Brown stars in the American premiere of David Hare's *The Secret Rapture* as Isobel Glass, an easygoing, ineffectual Englishwoman stunned by the death of her father and the subsequent attempt of Thatcherite relatives to dismember her business, and her life, for their cash value. It's easy to imagine Molly and Isobel, both marchers to a different drummer, discussing their problems on a Central Park bench as the autumn leaves fall.

The seemingly perfect fit of actress to character is not entirely coincidental; much of what David Hare writes these days is conceived with Blair Brown, his girlfriend, in mind. The two first met in Washington, D.C., when she was playing Susan Traherne in Arena Stage's 1980 production of *Plenty*, Hare's bitter meditation on the political and moral decline of postwar England. Brown subsequently went to Hollywood to become a movie star (*Altered States*, *Continental Divide*), which brought fame and money but limited satisfaction for a classically trained actress who cut her teeth on Shaw and Ibsen. She makes no bones about admitting this: "You've got a studio breathing down your neck trying to get you to do things that are the exact opposite of what you want to do artistically."

Brown remains strongly committed to the stage, although she claims to be apprehensive about its future

She and Hare became reacquainted in 1985 during the New York run of Hare's *A Map of the World* and found their interests and outlooks so congenial that an ongoing collaboration was born. Hare's new film, *Strapless*, featuring Brown as an American doctor working for Britain's National Health Service, is currently awaiting release.

Brown, who describes herself as "political in a very quiet way, I'm not a joiner," especially admires the way Hare's plays express his political concerns in a low-key, nonpolemical manner. When I mention that his plays remind me of Chekhov's famous observation on the relationship of art and politics—that the writer's job is not to answer questions but to frame them so accurately that they become impossible to avoid—she nods vigorous agreement. "I think what's quite magical about this play is that it isn't really a 'political' piece. What's so good about David's writing is that he poses the questions from lots of sides. Every time you think, oh, this is the person who's going to tell us how to live, he brings you up short. You aren't offered any easy solutions."

The road from Broadway to Hollywood is all too often a one-way street, but Brown remains strongly committed to the stage, although she's apprehensive about its future. "I've wanted to be back in the theater for the last few years," she says, "but there hasn't been anything to do. Before 'Molly' came along, I sat in New York for eighteen months without a single worthwhile offer. It's a godsend to have two writers, talented in such different ways as Jay [Tarses, producer of *Molly Dodd*] and David, creating things for you to do. I have to keep reminding myself that this is very rare, having this much work that fits you just right. I feel very lucky."

broadway bound

Sweeney Todd. The acclaimed staging of Stephen Sondheim's 1979 Grand Guignol shocker was bumped out of the York Theatre last spring, but Circle in the Square has come to the rescue. The relocated production is scheduled to open the company's season in mid-September.

Sex, Drugs, Rock & Roll. Prodigiously talented actor/writer/performance artist Eric Bogosian has chosen this title for his latest collection of monologues depicting characters living in the dark, addictive underbelly of American culture.

Tru. In 1975, the first installment of Truman Capote's gossipy, semifictionalized *Answered Prayers* caused consternation among its real-life subjects in New York's high society. Written by Jay Presson Allen and starring Robert Morse, this one-man show depicts two days of Capote's life during this stormy period.

Gypsy. Tyne Daly, of *Cagney & Lacey* fame, takes on the role of Rose, stripper Gypsy Rose Lee's mother, made famous by Ethel Merman. America's most underrated musical returns to Broadway in November with a few improvements: playwright Arthur Laurents directs this time out; and Daly, unlike Merman, buttresses her powerful voice with surprising dramatic talent.

The Fool Show. Bill Irwin's *Largely New York* has returned vaudeville to Broadway, and his former partner, Geoff Hoyle, is wasting no time in taking advantage of that happy fact. The rubber-limbed clown's one-man survey of official goofballs throughout history (fortunately, few of them wear cap and bells) will open sometime in late fall.

The Threepenny Opera. Brecht and Weill's classic, scabrous vision of urban amorality has often been toned down for mass consumption. Although Richard Foreman's 1976 reinterpretation wasn't exactly kid stuff, translator Michael Feingold promises an even harsher version this time, featuring Sting—yes, Sting—as the murderous charmer Macheath.

Blood Brothers. Playwright Willy Russell, who won over audiences last season with *Shirley Valentine*, is back as the author/lyricist/composer of this musical story of twins separated at birth (one rich, one poor—you get the idea).

Mike. Flamboyant producer Mike Todd—cream-colored fedora, pinky rings aglitter—was Broadway's preeminent legend during the 1940s. This new musical, adapted from a biography written by Todd's son, shows him juggling marriage to Joan Blondell with the demands of show biz.

Annie II. The 1977 *Annie* portrayed homeless persons as optimistic vagabonds in a mythical 1930s America. Times have changed, and it will be interesting to see how the show's creators continue the story of the plucky orphan, with Dorothy Loudon reprising her original role as the comically villainous Miss Hannigan.

—RANDALL SHORT

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TELEVISION

In his new sitcom, *Chicken Soup*, **Jackie Mason** plays a Jewish everyman.

CATHLEEN SCHINE tunes in

FOR MANY YEARS, MY GRANDMOTHER HAS BEEN TALKing about this fellow, this comedian, she saw in Miami. "When I tell you he was funny, well! Not like this dirty rotten television. I don't know what's happened to Donahue, going into everybody's bedroom. I'm ashamed to say what's on his show. I want to throw a rock at him. But this Jackie Mason we saw in Florida, that's a genius Jew. . . ."

As thousands of theatergoers discovered when they saw *The World According to Me* (all told, it ran for more than a year and a half on Broadway), Grandma was right. And now Grandma can put down her rock, too, because Mason has moved to television. *Chicken Soup*, his new sitcom on ABC, is about a man, his Jewish mother, and the shiksa next door. "Writers never write for me," Mason told me. "Because they come up with a preposterous burlesque of a Jewish character—a maniac trying to sound like a Jew. But with these writers, maybe I changed two jokes. I'm more shocked than anyone. Where the hell did they know me so well?"

Lynn Redgrave plays the shiksa, an Irish Catholic neighbor, who towers alarmingly, protectively, perhaps a bit condescendingly, over little Jackie while, down below, he talks. And when Jackie Mason talks, the world spins upside down, spilling its contents into weird new taxonomic categories. Mason, a former rabbi, sifts through specimens of ethnic prejudice and pretension with the care of a nineteenth-century naturalist, Darwin with a Yiddish accent. His breathless, lilting accent swings back and forth between ethnic putdowns and a strange underdog universalism.

When Jackie Mason talks, the world spins upside down. On this show, he talks to anyone who will listen

On the TV show, he talks to children, to secretaries, to anyone who will listen. To each, he delivers a tiny precious monologue, like a gift (the writers do know him well, to let him hand out this largesse so freely). And at the beginning of the show, he presents the big gift, a real monologue, a sitcom feature not seen since the days of George Burns. "It's *interesting* to talk to yourself," says his character, Jackie Fisher. "I got sompin' stupid to say, I don't tell myself. I tell someone else. Let *dem* listen."

Redgrave, leggy and lean, is a widow with three kids at parochial school. She strides around, powerful and brisk, while Rita Karin, who plays Jackie's mama, bustles, her eyebrows raised, always watching, just in case. (Just in case of what, she doesn't know, but just in case.) Mason faces both of them with supreme self-confidence—that's his magic. He is no Woody Allen nebbish. Short, stocky, he hardly moves except to gesture, slightly, palms up—a minimalist shrug. Mason's humor is a wonderful combination of the obsessively analytical and the stubbornly impassive: listen, he seems to be saying, it *happens*. That's why he talks so fast. He has so much to say; and what he says probably doesn't matter.

Jackie Fisher is supposed to be an awfully swell guy, what with helping out at the community center and getting Redgrave's kids to button their coats. It's dangerous to turn comedians into nice people. And how all his mucking around in the melting pot will play in the greater melting pot of America is hard to tell. Until now, Mason has primarily made Jews laugh at themselves. He knows this. "On the situation comedies, I think they want to see an average poi-son," he says. Well, listen, if Jackie Mason, the genius Jew, is now to be considered an average poi-son—it *happens*.

ROBERT RISKO

Marshall Fields

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BOOKS

After seven acclaimed novels, **Jim Harrison** is finding it harder to elude fame. JULIA REED tracks him down

Jim Harrison and Tess at a favored spot on the shores of Lake Michigan on Good Harbor Bay

JIM HARRISON DOES NOT SUMMER IN THE HAMPTONS OR on Martha's Vineyard with the fellow authors of his generation. He has never been to Nell's or M.K. When he writes, it is in his cabin on Michigan's isolated Upper Peninsula, and when he drinks, it is at the nearby Dune Saloon. It takes almost a day to get to him from either of what he invariably refers to as the "dream coasts." And when he's not there, he's home at his farm five hours south.

In this era of the literary starlet, when publicity has become a stand-in for talent, Harrison's relentlessly low profile seems suspect, almost perverse. His devoted readership has grown steadily, organically, spurred on the old-fashioned way, by the writing itself. Bernard Levin, in *The Sunday Times* of London, called Harrison "a writer with immortality in him"; the *Boston Globe* compared him to no less than Melville and Faulkner. A few years ago Harrison looked at the crowd of about twenty-five thousand attending his oldest daughter's graduation from the University of Michigan and estimated, with some satisfaction, that the same number of people probably read his books.

No longer. All seven of his novels and a collection of his poetry have now been reissued in quality paperback editions by Washington Square Press (*Sundog* and *Dalva)* and Delta *(Wolf, Farmer, Warlock, A Good Day to Die, Legends of the Fall,* and *Selected and New Poems).* Kevin Costner stars in the upcoming film version of *Revenge,* a novella from *Legends of the Fall.* The movie *Cold Feet,* from a long-dormant screenplay he wrote with novelist Tom McGuane, was released this summer, and Harrison has just completed a screenplay for his friend Harrison Ford. And in *Roadhouse,* Patrick Swayze reads a Harrison novel in one of the film's pivotal scenes—a dubious honor to be sure, but significant in that the movie was a decidedly mainstream effort. It is, in short, Jim Harrison's moment. He probably won't notice.

Harrison published his first volume of poetry in 1965 while still a student at Michigan State, where he and McGuane forged their friendship. McGuane lives in Montana, godfather of an ersatz literary mafia that includes painter and author Russell Chatham, another close Harrison friend. Harrison is often mistakenly considered a member of this macho bunch, a confusion he attributes to the fact that both Michigan and Montana "are M-words. Our dream coasts are not conscious of the geography of the interior."

To support his writing—as well as his wife and two daughters—he "did journalism." *Sports Illustrated* editors Ray Cave and Pat Ryan liked his work—they sent him tarpon fishing in the Keys, stag hunting in France. Gradually he became what is known in certain circles as "one of the good guys," but it was always the work itself that found him benefactors. Sean Connery read one of his novels and insisted that Warner Brothers give him a contract. He met Jack Nicholson on the set of *The Missouri Breaks,* for which McGuane had written the screenplay, and Nicholson lent him the money to write *Legends of the Fall.* "A certain leading-man type liked my novels," Harrison says, "and I just did the work." The work—an average of a screenplay a year—supports the art, but he calculates that one more screenplay will get him out of debt and bring his ▶ 506

NIGEL DICKSON

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BOOKS

Hollywood career to a merciful close. "I was not a wise person financially." He bought his cabin eleven years ago, after a nervous breakdown brought on by "success. My income went from twelve thousand dollars a year to about seventy times that."

This fall, he will begin another novel, which will emerge, like the others, in a single exhausting burst. He learned to avoid revision by typing his first two novels with one finger on a manual typewriter; now he writes in longhand. He collects images, and sensations—what something smelled like, how cold something was—in a box. When they have festered, he organizes them in his head, usually while driving the distance between his cabin and his farm. "Virtually everything of consequence in *Dalva* got done on solo driving trips," says Harrison.

Chatham, whose work graces the covers of all but one of Harrison's books, says that "like all great artists, Jim doesn't repeat himself." Indeed, there is no formal relationship between any of the books: *Wolf* is a "false memoir," *Sundog* a novel presented as nonfiction, *A Good Day to Die* a thriller. *Legends of the Fall* is a collection of three novellas. His most critically acclaimed book, *Dalva*, is a novel told in three first-person voices: "a woman, an old man, and a dipshit," says Chatham. Dalva herself is one of the most compelling characters in contemporary fiction, the kind of woman everyone wishes he knew. Chatham said he spent a year trying to paint her picture. Harrison told him, "I invented the woman I wanted to be in love with."

His characters are forever stripping off their clothes and diving into lakes and rivers

If there are recurring strains of violence in his work, it is no wonder—at seven he lost the sight in his left eye in what he calls his first sexual experience. During a game of doctor, his young girlfriend accidentally stabbed him with a piece of jagged glass, an event he calls "a bit of a setback." When he was nineteen, his father and his sister were killed in an automobile accident. His brother's daughter, to whom he dedicated his remarkable volume of poetry *The Theory and Practice of Rivers*, died at age sixteen when hit by a car.

His language is hypnotic, poetic; his heroes romantic. They build bridges, plant trees, teach children. They try touchingly, often valiantly, to simply muddle through. Like their creator, they are vital, curious, elemental. Harrison has been known to actually sniff a visitor's skin. He often performs semi-dances with his beloved Tess, an Old Hemlock English setter. His characters are forever stripping off their clothes and diving into lakes and rivers, or literally crawling through the woods—it is as though twentieth-century man is so far removed from the earth that he must get down on all fours and smell it to feel some connection.

Harrison's favorite poets are Rilke, Lorca, and Neruda because "they lived life and wrote about anything they wanted to." His characters, too, as one of the narrators in *Dalva* comments, live their lives "at an uncommon level of attentiveness," their senses so attuned that they become raw. The net effect on the reader is that everyone else seems numb, only half awake. It is all too much for the most jaded critics, who find these people frankly unbelievable. After *Legends of the Fall, The* ►510

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BOOKS

Nation asked if Harrison had perhaps seen "too many Westerns . . . . He actually seems to *believe* all this."

Inevitably, there have been comparisons to Hemingway. Harrison is indeed a man of vast appetites, an avid sportsman and seasoned traveler. But two things keep the comparison from ultimately taking hold. One, his relentless vigil against pretension of any kind; for all his exuberance and magnanimity, he is in fact rather shy. When he says he no longer hunts mammals he is quick to point out, lest he sound remotely self-righteous, that he is not above eating them. Two, the self-destructive tendencies seem to be in check, and he has curtailed the hard living. "Any habitual pattern distracts you, whether it's in love or work habits or vices. You're a train more than a human being." He gave up cocaine early on. "When a half dozen friends of yours die, that's the tip-off that it isn't too smart."

He and McGuane have corresponded weekly since 1966, and the letters are surely a publisher's dream. Chatham, who has seen some, says they are "unlike anything anybody would even imagine existed. They really show off for each other."

Now that Harrison is at the point where he can support himself and his family solely with the earnings from his novels, he feels that he is at last an artist in the true sense of the word—unaffiliated with a university (he tried teaching for a year, hated it) and unaffected by the literary machinations of the eastern dream coast. "I felt that I had won in a big way when people wanted to publish my books, and I could make a living writing," he says. "I didn't care what I had to write. I could make a living writing. To the boy hoeing corn for thirty-five cents an hour, this was a tremendous thing."

There is a Cree Indian jazz band that he listens to as he drives a visitor along the banks of Lake Superior. The music is marked by a plaintive saxophone riff that ends in a startlingly beautiful, soul-searing note—the kind of virtuoso performance that everyone would like to give just once. "Don't you wish you could play the sax?" the visitor asks. The author replies, "That's what I try to do in my novels." BOOKS ▶ 512

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BOOK NOTES

WITH **Among Schoolchildren** (HOUGHTON MIFFLIN), PULITZER prize–winner Tracy Kidder adds his voice to the increasingly divisive debate about the crisis in education in this country. In his typically restrained and informative way, Kidder goes right to the source. His book chronicles a school year in the classroom of fifth-grade teacher Chris Zajac and her twenty students in Holyoke, Massachusetts, among them, the troubled and disruptive Clarence; Judith, the academic star, whose father moves her back to Puerto Rico; and Jimmy, who can barely keep awake because he never gets to bed. As Kidder states, "Maybe the worst thing about TV is not violence or licentiousness but the fact that some children stay up until around midnight to watch it."

The book contains no major surprises, but the portrait of the sharp-eyed and commonsensical self-described "old lady" schoolteacher is vivid and affecting. At thirty-four, she already has numerous doubts and disappointments about her career, but she remains committed despite the fact that, as Kidder demonstrates, "America has never really tried to make teaching an attractive lifetime occupation." Kidder makes us share Mrs. Zajac's belief that every child is crucial and that losing even one young mind is a devastating blow to society. —**MICHAEL BOODRO**

In her newest novel, **Jasmine** (Grove), Bharati Mukherjee offers a brave and lyric tale of a young Indian woman who, at seventeen, escapes to the United States after her husband is killed by a bomb. It is the story of a woman's transformation: from a loyal, obedient Indian wife to Jane—the liberated American woman. Jasmine moves from Florida to Queens to Manhattan to Iowa over seven years. Rape and murder are part of her American odyssey—as is often the case in Mukherjee's work, the shocking is commonplace. But Jasmine also finds the freedom to continually strive for something better, emerging as the adoptive mother of a Vietnamese refugee and pregnant by a paraplegic banker—whom she leaves for another man.

Mukherjee's characters reinvent themselves. They remind those of us more entrenched in American life of the emotional freedom we may have forgotten. "There is a blind spot in American literature," she has written, referring to the immigrant experience,"and even our best writers are guilty of passing over one of the biggest stories in recent American history." Mukherjee shrinks that blind spot. —**MARIN GAZZANIGA**

John Gregory Dunne's **Harp** (Simon and Schuster) was inspired by news from his cardiologist that he was a "candidate for a catastrophic event." Every writer should be so motivated—Dunne took up jogging, had a balloon angioplasty, and turned introspective. The result is a remarkable memoir—sometimes bawdy, often defiant, always utterly appealing. As Dunne explores his family's immigrant heritage, he shares with us three generations of characters and instills a palpable sense of what it's like to grow up Irish—even privileged Irish—among the Yanks.

One of the few writers who successfully describe the creative process, Dunne is a globetrotting "missionary" in search of plot and character. He is shameless—perusing medicine cabinets at cocktail parties, stealing lines from his wife and stories from his friends. He weaves plots from the want ads; a "jumper" at the St. Moritz Hotel inspires a story he includes along with a riff on the faux aristocracy of Americans abroad and a harrowing question-and-answer session at a Palestinian film club. Dunne holds little back. Above all, he shares his imagination. —**J.R.**

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motivating factors

They not only create together, they inspire each other. **Dodie Kazanjian** talks to Karole Armitage and David Salle

"I LOVE THE WORD *MUSE*," SAYS KAROLE ARMITAGE. "FOR ME, IT'S great because of the Balanchine connection. Of course, that was a man with his female muses, and I do like this thing about me—the woman—with my male muse."

Armitage, the controversial avant-garde dancer and choreographer, is talking about David Salle, the artist who lives with her and collaborates with her on ballets for her dance company. But he's not the only muse in this relationship. She's his muse as well.

Salle, a deeply intellectual painter who has achieved a major international reputation in the eighties, speaks more slowly and deliberately than his long-limbed, spiky-haired companion, whose face and body have featured prominently in any number of his large canvases. "Certainly, in my opinion, my best paintings have been made since I've been working for Karole or with Karole," says Salle. "There's something about extending your ideas into this other space—literally into a theater—that's enormously energizing."

It's eleven at night and they are just sitting down to dinner at one of their favorite neighborhood restaurants in TriBeCa. They've been working separately since nine that morning; he in his studio, she in the various spaces around town where she choreographs and dances. This is the first time they've been together all day. They talk about the company's new projects—Madonna has asked Karole to cho- ▶ 520

Left: courtesy of Mary Boone Gallery; right: EAMMON McCABE; hair and makeup, Sandra Bocos

David Salle and Karole Armitage at a dress rehearsal for their latest collaborative effort, *Contempt*, with members of her company, Michael Puleo, Daniel Catanach, and Donna Dunmire. OPPOSITE: Salle's 1988 painting *The Sundial*, with an image of Armitage and the eye he first used in 1984 in a set for one of her dances and which has appeared repeatedly in his work since.

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reograph a video, Karole recently choreographed a dance number for Sandra Bernhard's feature film, *Without You I'm Nothing*, there are plans for a Broadway review—and they talk about their latest collaboration, *Contempt*, a new dance work by Karole with costumes and mise-en-scène by David. The fifth major ballet they have done together, *Contempt* opened in France in April, was previewed in New York City in May, and will be shown in Milan this fall.

"It's about sex," says Karole. "My dances always are, but this one is very specifically about sex." Armitage has been called a punk-rock ballerina, and her pelvis-knocking violent duets and bad-girl movements stand in striking counterpoint to Salle's erotically charged paintings. She loves the concerts of Jimi Hendrix, the choreography of the Temptations and Smokey Robinson and the Miracles. "I want my dances to be entertaining. I want them to be about life, what we're going through, sex and violence and love and sadness and apathy and all those kinds of things with men and women. Basically, dance is sex." The artist Jeff Koons, a good friend who worked on *Go Go Ballerina*, the previous Armitage/Salle collaboration, has also helped with *Contempt*. "This one is much more difficult to design," says David. "We're trying to do it very cheaply, so that it can be performed virtually anywhere. The rule is everything has to fit into a suitcase." They've used paper and silk and balsa wood, things that are inflatable, things that roll up and fold up and squish down. "We've made more use of projection, which makes sense because increasingly I've been thinking about working in film."

David, thirty-six, and Karole, thirty-five, are both from Kansas. He's from Wichita ("a modern-day cow town—nothing's changed since Wyatt Earp"); she's from Lawrence, a genteel university town. That's why they both shied from meeting, when the costume mistress for the Merce Cunningham Dance Company, in which Karole then danced, tried to introduce them. "When you're from Kansas, the last person you ever want to see is another Kansan," says Karole. They finally met at a dinner after a performance in 1984. But both knew each other's work long before that.

"The first time I saw Karole's work, in 1979, I knew immediately that it was completely original," says David. "It was a real thing in the world, completely autonomous. I could feel the reality of it coming into being as I watched. It was the single most exciting thing I had seen since I came to New York."

Karole also became aware of David's work at about the same time, while still dancing for Cunningham. One of the other dancers in the company was dating art dealer Larry Gagosian, who gave Salle his first show. Karole saw her first Salle painting in Gagosian's loft.

In 1981, she started her own dance company. David became her artistic adviser a year after they met. And a lot of the controversy that surrounds Armitage dates from that point. Some people feel that Salle, a meteoric success in the art world, was determined to make Karole as big a star as he was. She hired Bobby Zarem, a high-priced, high-pressure show-biz public relations man—something that dancers "just don't do." She spent more money than an impecunious downtown dance company is supposed to for productions such as *The Tarnished Angels*, with costumes by Christian Lacroix. "People don't like the fact that Karole's productions look expensive. How dare she!" says Anita Finkel, editor of *The New Dance Review*. "Mark Morris says that in the downtown dance world, a production can't look like it cost more than five cents."

In his 1985 painting *Lost Barn Process*, Salle juxtaposes a straightforward depiction of Armitage with more ambiguous imagery.

Courtesy of Mary Boone Gallery

Their first collaboration was *The Mollino Room* for the American Ballet Theatre. Commissioned by Mikhail Baryshnikov, who danced the lead, *The Mollino Room* shocked audiences because of its radical juxtapositions of music, dance, decor, and scale—in one scene, a trio of dancers wryly performed to a Mike Nichols and Elaine May dialogue, in front of a backdrop of a monumental silver tea service. Next came *The Elizabethan Phrasing of the Late Albert Ayler*, which included such startling visual elements as a film of a motorcycle race projected against a bright orange backdrop with Italian kitchen appliances.

Imagery Salle created for the backdrops of these ballets began to turn up in his paintings. For instance, the large eye that was a leitmotiv throughout *Elizabethan Phrasing* has appeared in many paintings since. "It has to do with a certain emotional pitch," Salle explains. "Sometimes it's just imagining Karole's stamina ▶ 526

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and dedication, because they are much greater than what I can feel from other painters. Painters are lazy for the most part. They're just too slow, too contemplative. Painters are more interested in how they live. They're very good at choosing wine. And they're not so much used to surviving by their wits—the way you have to when you're working with a dance company. There's so much more drama revolving around dance. The physical sense of dancing and the political sense of having it seen in the world is like watching the unbelievable migratory patterns of birds, all the way from the North Pole to the South Pole and back again, every single year. You can't help but be inspired.''

Salle is not the first artist who has had this experience. Picasso's work changed radically in the 1920s in part because of his work with Diaghilev's Ballets Russes. Robert Rauschenberg drew inspiration from working with avant-garde choreographer Trisha Brown. ''Rauschenberg's interest in photography was rekindled while doing sets for Brown's *Glacial Decoy*,'' says Nan Rosenthal, curator of twentieth-century art at the National Gallery of Art. ''I speculate that working with Karole has given David a place to be an idealist, when so much else in the art world mitigates against it.''

''We get an idea and I just can't go through life not seeing it,'' says Salle

Salle has become addicted to Karole's stage work. ''I always think if we can only get this one done, then we can stop,'' he says. ''I'm always talking about stopping. This takes too much time. It's too exhausting. What am I doing this for? Everyone hates it. It doesn't survive. I should be spending my time painting. But then we get an idea for something and I just can't go through life not seeing it. I want to see what it's going to look like. It's not enough to imagine it. I have to see it onstage. Sometimes I'm incredibly happy. And other times, Karole's a complete wreck, everyone else is completely miserable, and it's totally unrewarding in terms of being reinforced by the world.''

The topic of Karole's image in his paintings comes up, and also the charge that his use of her image sometimes verges on the pornographic. She shrugs off the accusation. ''They aren't pornographic,'' she says. ''I don't know if it's because I'm a performer, but I feel very detached from them. I don't think of them as portraits. It's not like I'm a model. I feel I'm a performer who has posed, and my pose is not me.''

They eat out every night (even though they have a high-tech kitchen in their TriBeCa loft, they never cook), and they can often be seen having intense conversations over dinner. They discuss their joint work every chance they get. David tosses out ideas for images listening to tapes on a recorder while they drive in their red Jeep to David's country place in upstate New York. Karole says yes or no. It was while driving to Seville from Madrid, where David had a show last fall, that they decided on the costumes—cropped black tutus with gold hobbyhorse staffs—for a segment of *Go Go Ballerina*. ''Every time David comes up with an image, it surprises me,'' says Karole. ''But it always makes perfect sense. It's sometimes the key to helping me see what the dance could look like. Having a clear picture of what a dancer is wearing helps define who the character is, so that I know better what steps he or she should do.'' ▶ 530

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Karole's choreography has changed direction since she started working with David. "I used to think so much from the inside to make my dances," she says. "But when I began working with David, I realized the only thing that counts is what it looks like up there onstage. So David and I kind of made these moving paintings. It was really one painting after the next, with movement, and it had a completely different feeling."

This change in her work is not the only result of their collaboration. "David gave me the license to make things that were more beautiful, more sophisticated, more rhythmically complex, because in his work he had found a way to be incredibly daring, new, and exciting—by opening up to the world. Until then, I felt the way to do something new was to be more brutal, more severe, and more unforgiving than what had come before, in order not to be romantic or sentimental. Here was someone who was doing the opposite. He was lyrical, but still tough, and never emotionally sloppy. It was what I wanted to do—open up, include from the virtuoso to the go-go. The 'new' in dance at that time was still the downtown scene, that 'giving-the-impression-that-anyone-can-do-it' style of dance. But I plunged back into ballet as well as rock and roll. Aesthetically, I was stepping out of my station, because David dared me to. That's a lot of the reason why people in the dance world don't get what I'm doing."

Their unusual relationship as mutual muses has its dangers. "What's special is being lovers as well as collaborators," says Karole. "It's very dangerous to let something as overwhelming as a dance company intrude on a love relationship, because this dance life is volatile. It's so precarious—things falling through, the emotional drain, the complexity of just making it all happen—financially, administratively, and artistically."

"It's always scared me that collaborating would destroy our relationship"

It's midnight, and the restaurant owner sends over a round of drinks. "It's always a risk to live under this kind of stress," says Karole. "David is amazing about that, because he can work and when it's time to stop working, he just stops and becomes a human being. For me, it's much, much harder."

David sees it as a dual problem. "On one side, the fear is that your own work will not be adequate. On the other side is the possibility that the other person will fail—either in the public's view or in fact. In the performing arts, you either have a hit or you don't. The world might perceive a nonhit as a failure. We don't necessarily. We make the work we do because it's what we want to see. However, it's a terrible thing to watch someone you care about suffer that. Failure is the last taboo in American life."

Karole looks quizzically at David. "I'm just so surprised by that answer," she says.

"There are many stories about people who work together on a project," he says, "that turns out to be a flop, and their relationship breaks up."

Karole smiles. "It could be lethal, and thank God it hasn't been. It's always scared me from the beginning—and it still does—that collaborating would destroy our relationship. I have this constant conflict of what's more important: is it my dancing in the company? Or love? It's impossible to choose." ART ▶ 534

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ART

New shows of minimalism and conceptualism prove the **power of ideas**

AFTER ALL THE RECENT blockbuster exhibitions, several museum shows this month by conceptual and process artists prove that it is not only the object but the thought that counts.

English artist Richard Long, whose work often consists of no more than documentation of walks he has taken or simple drawings in geometric shapes made of stones or mud gathered on his travels, is the subject of an exhibition at the La Jolla Museum of Contemporary Art through October 15. Mario Merz brings his art of wax, clay, slate, and branches mixed with neon to New York City's Guggenheim Museum from September 29 through November 26. And the most austere and minimal of all the cerebral seventies sculptors, Barry Le Va, who created installations of nothing more than small disks of wood, pieces of glass or brick, or even paper towels is the subject of a show at the High Museum in Atlanta from September 5 through October 29. Matt Mullican, whose work centers on a private symbol code, will create installations using computer-generated imagery at New York's Museum of Modern Art through October 24 and at the Hirshhorn Museum in Washington, D.C., in December.

Despite the intellectual nature of much of this work, it can be visually compelling, often even poetic. After all the news reports about art as investment and staggering auction records, these shows remind us that thinking remains an integral element of seeing, and that art is not necessarily a high-priced object, but can be an attitude, a process, a conundrum.

Richard Long's *Mississippi Mud Footprints*, 1988, ABOVE, and a detail, BELOW, of a computer image by Matt Mullican from 1989.

Top: Donald Young Gallery, Chicago; bottom: Museum of Modern Art, NYC

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Status at Large, Coral Gables

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Penningtons Du Canada, Northbrook, Oakbrook, Shaumburg, Wateertower
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L.S. Ayres, Indianapolis
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Marions, Spartanburg

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Audrey Jones, Memphis
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The Forgotten Few, La Mesa
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PETITE

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MM Cohn, Little Rock
The New Fashion, Malvern

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The Bridal Boutique & More, Eureka
The Ladi-bug, Camarillo
La Patou, Newport Beach
Talk of the Town, Auburn
Totally Petites, Bakersfield
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Jason's, Albany
Rich's, Selected Stores

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Barbara's Boutique, Jackson

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POLITICS

No longer dismissed as weirdos, **animal-rights groups** are now threatening medical research. FRED BARNES reports on Washington's latest lobby

THE RECEPTION ON CAPITOL HILL WAS AS SPLENDID as any shindig put on for Congress by the American Bankers Association or the U.S. Chamber of Commerce. The hors d'oeuvres were lavish. Rue McClanahan of *The Golden Girls* showed up to sign autographs. Members of Congress, both liberal and conservative, turned out in droves, as did their staffs. The only clue that this reception was different was the monkey, who stayed for hours and posed with guests.

The event crowned the emergence of a new political force in Washington, the animal-rights movement. Its catalyst—and the sponsor of the reception—is People for the Ethical Treatment of Animals (PETA). Founded in 1981, PETA has given animal-rights activists a measure of respectability (no longer are they known as antivivisectionists and dismissed as weirdos) and drawn old-line pet protection groups like The Humane Society into the movement. They maneuver on Capitol Hill as skillfully as the highest paid lobbyists. But PETA and its allies aren't limiting their agenda just to barring cosmetics firms from testing products on animals, preventing the slaughter of furry beasts for their pelts alone, and halting cruelty in laboratories. Now the movement's goal is to end all medical research that uses animals to study diseases and test remedies.

"Animal liberationists do not separate out the human animal, so there is no rational basis for saying that a human being has special rights," explains PETA cofounder Ingrid Newkirk. "A rat is a pig is a dog is a boy. They're all mammals." Besides, better sanitation, not animal research, has improved human health, she says. And there are alternatives to the use of animals, such as computer models and cell cultures.

Until recently, the research community considered such statements to be harmless. Then states began putting curbs on animal research, animal-rights bills were repeatedly introduced in Congress, and extremists struck at university research facilities in highly publicized raids. In April 1989 a group called the Animal Liberation Front set fire to two buildings at the University of Arizona and stole more than one thousand animals.

Finally the research community grew alarmed. Dr. James B. Wyngaarden, then director of the National Institutes of Health (NIH), spoke out against "vigilante vandalism." Dr. Michael DeBakey, who pioneered coronary bypass surgery and the artificial heart, and Dr. Thomas Starzl, famous for performing liver transplants in children, denounced PETA's efforts. Drug czar William Bennett declared that animal research is crucial in finding a cure for drug addiction.

Says Wyngaarden: "Virtually every major achievement in medical research in the past century has depended in one way or another upon the use of animals." Tests on a dog named Marjorie in the 1920s, for example, led to the discovery of insulin, which now keeps millions of people with diabetes alive. Polio, which used to kill some thirty thousand people a year and cripple thousands more, was practically eradicated thanks to a vaccine developed in tests on monkeys. In the last twenty years, animal research has boosted the cure rate for children with leukemia from 4 to 70 percent. Vaccines against smallpox, mumps, measles, rubella, and diphtheria all resulted from animal research. Work on dogs and monkeys helped make organ transplants and the pacemaker possible.

Today the researcher most worried about restrictions on animal research is the NIH's Dr. Anthony Fauci, who's involved in the nation's effort to find a cure or a vaccine for AIDS. "To understand how the AIDS virus damages the body's immune system, you need to follow the virus from its first entry into the body," Fauci says. "You can't do these studies in man." Fauci uses monkeys, chimps, and other animals. PETA's Newkirk says that even if animal tests produced a cure, "we'd be against it."

"A rat is a pig is a dog is a boy. They're all mammals," says one activist

Perhaps the worst threat posed by the movement is that propaganda and intimidation by activists are scaring off researchers. "Researchers are getting out of research," says Frankie Trull, president of the Foundation for Biomedical Research. "And bright young minds that might have pursued research won't."

In Massachusetts, a law was passed banning the use of pound animals for medical research. Senator Wendell Ford of Kentucky has proposed federal limits on which animals dealers may obtain and sell to researchers. Congressman Charlie Rose of North Carolina has proposed a bill that would give animals "standing" in court by letting activists file suit on behalf of any animal they think is being abused in a research facility. To PETA, this means every animal.

PETA is resourceful. It has gotten rock stars to do an album called *Animal Liberation* and has sponsored a concert on the Mall in Washington. But perhaps the most telling victory came at the Capitol Hill reception, when conservative Congressman Robert Dornan of California, a pal of President Bush's, had his picture taken with Rue McClanahan and the monkey.

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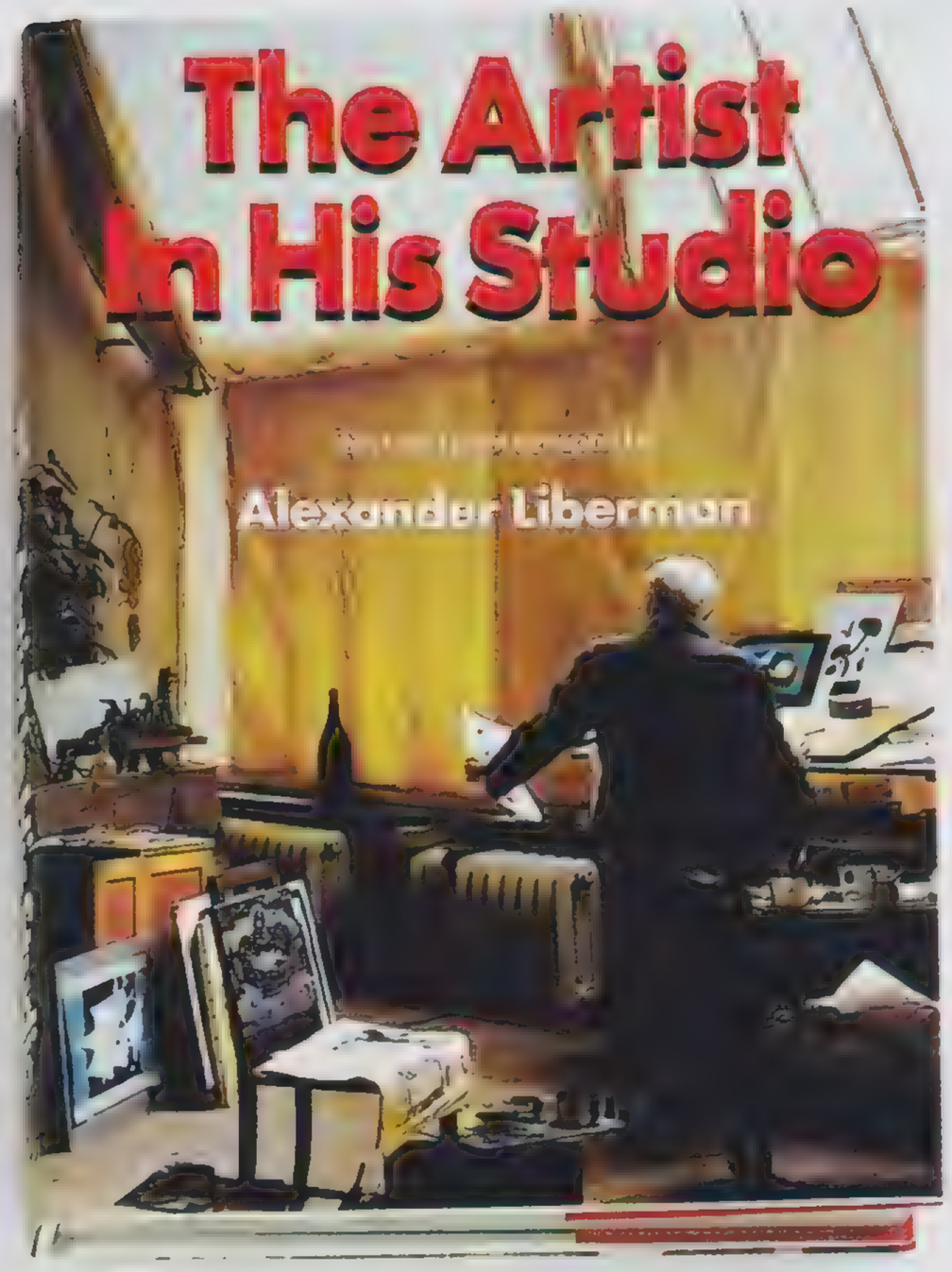

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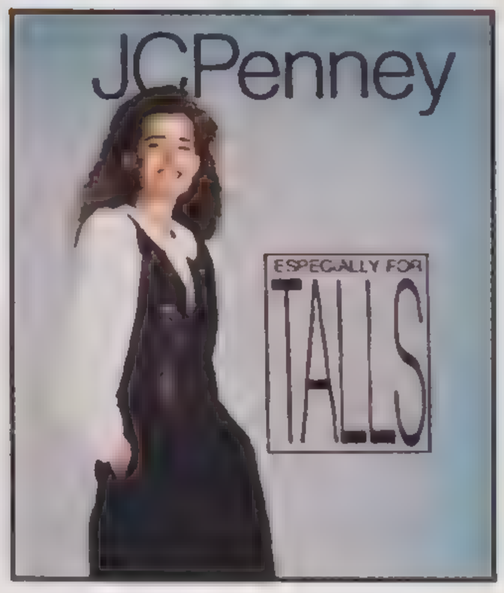

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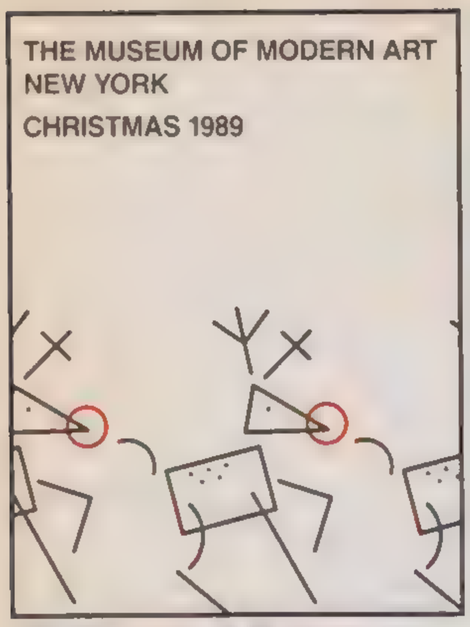

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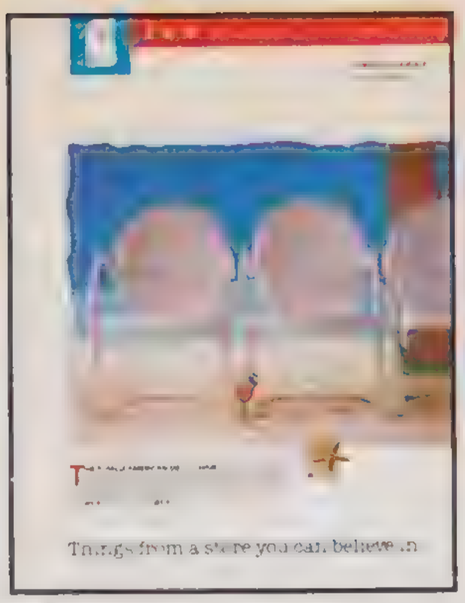

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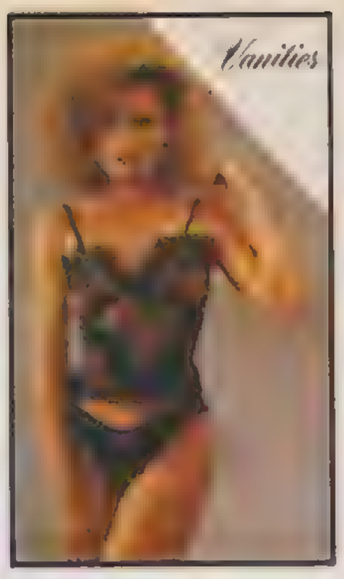

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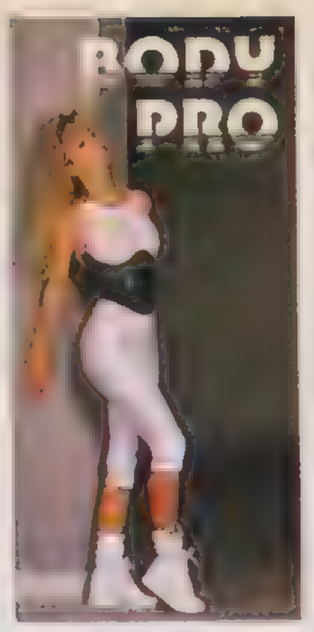

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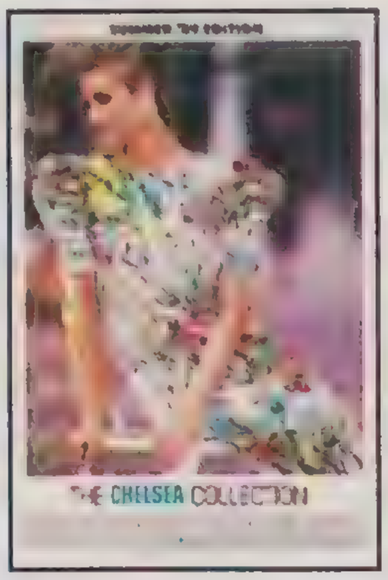

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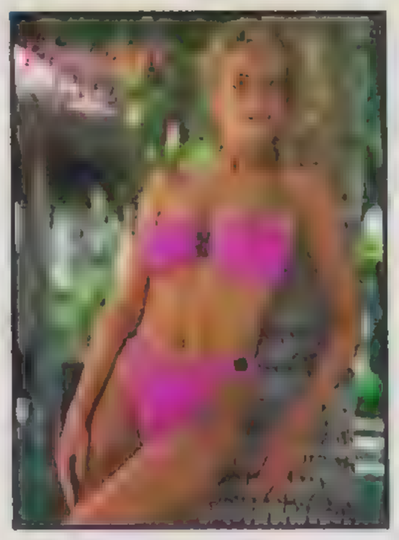
133 Premiere Editions



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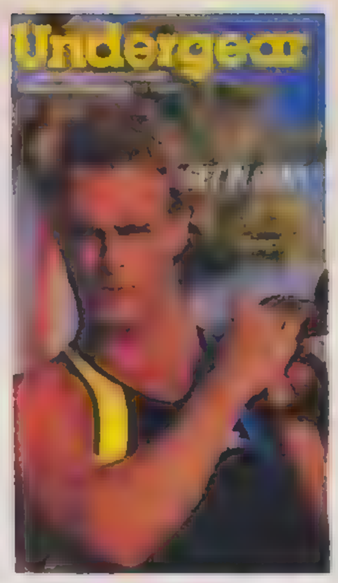

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Nutrition and medical newsletters offer information-hungry readers new food for thought. PERRI KLASS, M.D., samples some of the top ones and finds that there's a newsletter to please every palate

WHEN I WAS A MEDICAL STUDENT, I GOT MUCH OF MY information on new medical studies from magazines. Not from the *New England Journal of Medicine,* but from the magazines I read for relief from studying anatomy and pathology. Women's magazines, gossip magazines, magazines written to grab your interest, which transmitted information in short exclamatory bursts of excitement. New study! New treatment! New hope! New danger! My fellow students and I agreed that medical information was easier to read and retain when it came along in general-interest magazines.

Fortunately, we might have added, there is no lack of such information. In many ways this is a good, even a healthy (if I can use the word) development; certainly no one would argue for a return to the days when "ask your doctor" was the only reply to a request for health guidance. On the other hand, our society's obsessive interest in health often smacks of narcissism; most of the popular journalism about medicine is strictly me-oriented. How can I get thin, avoid cancer, live longer? And that brings up another question: to what extent does all this interest in health and nutrition add up to a New Age version of the same old faith in medicine and its magic promises? Instead of heroic doctors finding heroic treatments, we now have heroic foodstuffs, heroic exercises, all sorts of guarantees.

Health newsletters try to interpret the often-bewildering march of science, news, and rumor

I found myself wondering about these issues as I sifted through a large pile of health newsletters—monthly publications that, like magazines, are generally directed toward a lay audience. Newsletters summarize and explain new research, advise readers about health and health care, and generally try to interpret the often bewildering march of science, news, and rumor. There are many health newsletters around these days, and they vary widely in style, format, and orientation. Before you subscribe to any one in particular, here are some things to think about:

1. Assess your own needs. Do you want general health information for yourself? For your family? Do you want to keep up on medical advances, on scientific studies, or do you just want straightforward summaries of "current wisdom"?

2. Determine what your priorities are. Are you more interested in new drugs and state-of-the-art operations, or in diet and nutrition?

3. Assess your anxieties. Do you want to know every time a potential new cancer-causing substance is identified or every time another toxic leak is found? Do you want to know every time the medical profession does something wrong? Or are you more interested in knowing the truth about frozen diet dinners and the amount of fat they contain?

4. Choosing a health newsletter can be a little like choosing a doctor. Think about what kind of style you prefer. Do you want something folksy and easy to read, or are you happier with a no-nonsense format and a lot of scientific information? Do you want a health adviser who draws authority from association with a major medical school, or are you more comfortable with an orientation that questions the medical establishment?

Many of the health publications are put out by universities and medical schools. Two of the most well-known: the *Harvard Medical School Health Letter* (617/495-3975), put out by my own institution, and the *University of California, Berkeley Wellness Letter* (212/505-2255). For the most part, these academic by-products tend to have a businesslike format and famous academic names on the masthead, conditions that offer some promise that scientific information will be reliably evaluated and explained. The *Mayo Clinic Health Letter* (507/284-4577) may be the snazziest of these mainstream offerings. It is made up of lengthy articles evaluating medical advances, not just collections of new studies. There is something of an emphasis on the high tech and heroic (artificial joints, new techniques in cardiac surgery), but the newsletter also covers topics of more general interest and offers health and safety tips. *The University of Texas Lifetime Health Letter* (800/525-0643) is divided into sections—women's health, diet and nutrition, research news—and urges its readers to adopt healthier habits. *The Johns Hopkins Medical Letter: Health After 50* (212/505-2255) is particularly aimed at helping the reader make sound medical decisions by providing information about operations and treatments.

Other medical newsletters are not associated with particular institutions, though they may have doctors and other health professionals as editors and readers. *The Health Letter* (800/854-8466), published by North America Syndicate, provides in-depth reporting on several common medical problems in each issue. ▶ 556

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HEALTH

The writing is clear, with references provided. But keep in mind that the notes and comments are provided by a single doctor, Lawrence E. Lamb, M.D., so when you subscribe to this newsletter you are, in a sense, subscribing to his views. *The Edell Health Letter* (800/456-0958), published by *Hippocrates* magazine, is actually named after its editor in chief, Dean Edell, M.D., who's a radio and TV talk-show host. It is made up of a collection of short, snappy descriptions of new studies. The graphics here are particularly good. The *Medical Abstracts Newsletter* (201/836-7740) prints abstracts of important medical studies, organized by medical specialty—pediatrics, psychiatry, sexual medicine. The abstracts are written in lay language, and the studies chosen are relevant to ordinary medical issues. Still, be prepared—this is a publication for the *serious* medicine watcher.

Some newsletters are specifically oriented toward women's health—for example, *Women's Health and Fitness News* (800/525-0643), which is put out by *Weight Watchers Magazine* but covers a variety of topics. *The Network News* (202/347-1140), published by the National Women's Health Network, has a feminist orientation and takes an interest in the political and legal issues of women's health, not just the medical details.

Medical newsletters can be as much about politics as they are about health

There are a number of other politically oriented health newsletters. In fact, several are distinctly angry with the medical establishment and are aimed at exposing doctors and their promises. *Healthfacts* (212/674-7105), published by the Center for Medical Consumers, puts special emphasis on reporting risks associated with drugs and other medical treatments. *The Doctor's People* (312/328-1550) is a newsletter that was written for over a decade by Robert S. Mendelsohn, M.D.; those who now write it are attempting to carry on his struggle against the excesses and errors of the medical profession. Some of the positions it adopts would be regarded by many doctors (and nondoctors) as extreme.

The People's Medical Society Newsletter (215/770-1670) is perhaps the angriest of all the publications; according to this one, doctors not only make mistakes, they are venal and malicious. "Richer Doctors, Poorer Care?" asks one headline. It's probably unfair to ask a doctor to evaluate a publication like this one. Although it raises many valid issues, the antidoctor tone is so unrelenting that I started coming up with positive things to say about my profession purely in self-defense. But I had to remind myself that many of the questions raised in this newsletter are very important.

Other newsletters focus on exercise, diet, or preventive health, rather than on medical advances. The *University of California, Berkeley Wellness Letter*, the largest health newsletter in the country, does a good job of bridging the gap. (Oh, how I wish the title did not contain that word—*wellness*.) Academic in format, this newsletter manages to provide useful information on a range of topics, from the safest way to shovel snow to low-calorie diets.

Running and FitNews (301/897-0197), put out by the American Running and Fitness Association, is more specialized ► 558

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HEALTH

Health and Environment Digest (612/471-9292) offers news on health hazards in the air, ground, and water.

Some newsletters specialize in nutrition. The Mayo Clinic not only puts out the *Health Letter* but also a *Nutrition Letter* (507/284-4577); less formal and scientific, it hits on such topics as the relationship between food and mood. *The Tufts University Diet and Nutrition Letter* (800/525-0643) does an excellent job of dissecting consumer issues.

Many nutrition newsletters are concerned with helping readers make their way through supermarkets and food labels. One of the most interesting is *The Nutrition Action Health Letter* (202/332-9110), put out by the Center for Science in the Public Interest, a consumer group. The more upbeat *Food Insight* is published by the International Food Information Council, identified as "a nonprofit association supported by a number of leading food and beverage companies." These newsletters are clearly as much about politics as they are about nutrition. *Food Insight* (available only to health professionals; 202/662-1280) is for readers who trust in the integrity of the American food industry; *Nutrition Action*, for those suspicious of big-business interests.

After paging through these newsletters, I admit to mixed feelings about their usefulness. If you find medicine enthralling, if you want to keep up on new developments and read about the world of medical research, well and good. If nutrition and preventive medicine matter deeply to you, then a newsletter will offer you, each month, new food for thought (or thought for food). And reading about medicine on a regular basis should make you a more educated consumer of medical care. On the other hand, if you've just found out that you have a specific medical problem and want more information to make an informed choice, you have to hope that that problem is covered by the issues accumulating on your shelf. You'd be better off searching for different articles—in other newsletters, in newspapers, even in scientific journals. You may need more details, a more thorough consideration of alternatives; and just as you should demand these from your doctor, you should also ask more from the printed page. HEALTH ▶ 560

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HEALTH

Minoxidil–better known under its brand name Rogaine–has been found to have about a 60 percent success rate for women with thinning hair. ROBIN MARANTZ HENIG reports

IN THE MOST RECENT TWIST ON EQUALITY BETWEEN the sexes, the maker of the nation's first approved antibalding drug for men is about to target its product to women.

Yes, women do lose their hair—and almost as often as men do. And like men, women can begin to lose their hair as early as their twenties. The Upjohn Company, which makes Rogaine (the brand name for the hair-growth product whose active ingredient is the drug minoxidil), says that of the fifty million balding adults in the United States today, twenty million are women.

"Women can cover up their hair loss more easily because it's always been more acceptable for women to use falls and wigs and hairstyles that hide thinning hair," says Upjohn spokeswoman Kaye Bennett. "But when a woman loses her hair, it may be emotionally even more disturbing than when a man does," she explains. A woman is also more likely to try anything to stop hair loss: a recent survey conducted for the trade publication *Advertising Age* found that when women were asked if they would seek treatment for thinning hair, 39 percent (compared with 30 percent of men) said they would.

Upjohn made pharmaceutical history in August 1988, when it became the first company to get approval from the Food and Drug Administration (FDA) to market a drug to fight hair loss in men. Now, having faced the difficulties of selling a cosmetic prescription drug to males, Upjohn is trying to gain FDA approval to market Rogaine for women.

That step is "nothing short of brilliant," says Gary Stibel of the New England Consulting Group in Westport, Connecticut. Not only is Rogaine said to work better on women, he says, but "you can expect that women with thinning hair will react very positively to a product that will help them, even if it involves a great expenditure of money and time."

In marketing Rogaine for women, Upjohn may be able to sidestep the resistance it has come up against in the male market. Many balding men seem unwilling to put up with the hassles of Rogaine treatments. Rogaine is costly, slow to work, not always effective, and like the antiwrinkle drug Retin-A, requires a visit to a doctor to get the ball rolling. The men it is most likely to help—newly balding men in their twenties and thirties—sometimes don't even *have* their own doctors. And those that do are often loath to see a physician about a trivial cosmetic problem, such as hair loss.

Rogaine must be applied twice a day, every day, to a clean, very dry scalp. It costs about $50 a month to use and takes at least four to eight months to show any effect—after which it ends up helping only about two of every five men. The most frequent side effect noted, in both women and men, is that minoxidil occasionally caused redness and itchiness of the scalp in 1 to 3 percent of patients studied.

To get past some of the barriers to male acceptance of Rogaine, Upjohn now provides a free dermatologist-referral service through a toll-free Rogaine hot line, promoted heavily in mass-media advertisements since last spring. "We have been very pleased with the response," says Bennett, who declines to be more specific. "It has met and even exceeded our expectations." She says "many" of the hot-line callers are women.

An unknown number of women are already using minoxidil for hair loss. "My patients with hair loss are split evenly between men and women," says Norman Orentreich, M.D., a Manhattan dermatologist who says he has been treating baldness with minoxidil for about fifteen years. "Women actually do better than men. I have a success rate of about 40 percent with men and about 60 percent with women."

Physicians can prescribe minoxidil for women because once a drug is on the market, the FDA has no control over *how* doctors use it. But Upjohn cannot *advertise* minoxidil as appropriate for women until it gets the agency's OK. Currently, all Upjohn can legally say is that Rogaine works for men who are balding. But Upjohn's authority is expected to broaden shortly, now that the drug company has compiled data from twenty-one medical centers in the United States and Europe involving some six hundred women with thinning hair.

In marketing Rogaine for women, Upjohn may sidestep the resistance in the male market

The company plans to submit a formal request to the FDA this fall to be allowed to market Rogaine for women based on data that show the product increased hair growth "significantly" in 62 percent of the women studied (compared with 40 percent of those treated with a lotion containing no minoxidil). "The advantage you have with women is they start the therapy with so much more hair, so their increase is perceived to be quite significant," Richard L. De Villez, M.D., director of dermatology at Upjohn, said at a medical meeting in May. "These women may have filled in perhaps only 30 percent of what they'd lost, but by doing so they ▶ 562

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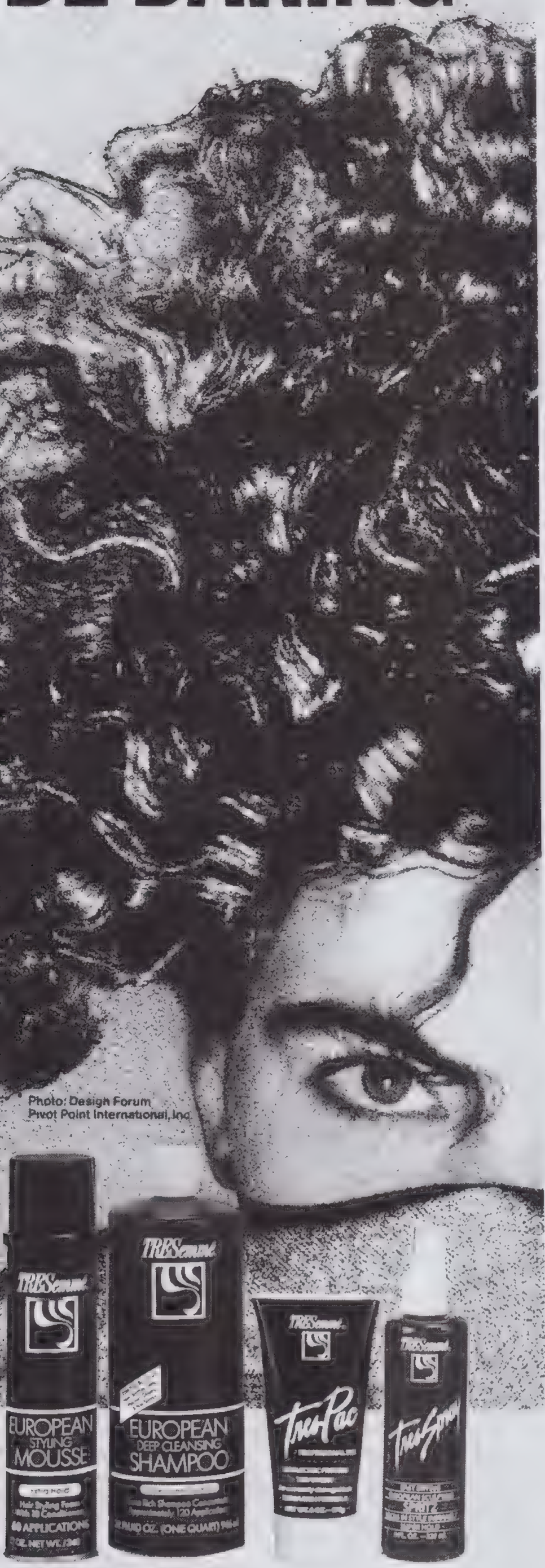

were able to get really good cosmetic coverage.''

Minoxidil originally was sold as Loniten tablets, a drug used for severe hypertension. But nearly a decade before Loniten hit the market in 1979, scientists investigating its effectiveness noted a side effect: rampant hair growth. One of those scientists was Charles Chidsey, M.D., a pharmacologist at the University of Colorado Health Sciences Center who was testing Loniten for Upjohn. He showed one of his study subjects to two young dermatologists, Guinter Kahn and Paul Grant, who became intrigued with minoxidil's potential for growing hair. The doctors tested minoxidil solutions on each other's forearms, and then on the head of a balding graduate student. It worked (though no one even today is quite sure exactly how), and Chidsey and Kahn are now listed as inventors on Upjohn's patent for topical minoxidil.

Rogaine is currently approved only for the kind of hair loss called male pattern baldness—in medical jargon, androgenic alopecia. Thinning begins at the temples and crown and gradually expands to denude the whole top of the head. But the name is misleading, since male pattern baldness affects women too.

In both men and women, androgenic alopecia is thought to be a genetic predisposition to hair loss, combined with a high level of circulating androgen (a male hormone) in the bloodstream and a higher-than-normal number of receptors to those androgens in the hair follicles. When the androgen hits the scalp, it miniaturizes the hair follicles, turning the hair baby-fine and nearly invisible.

Rogaine is approved for "male" pattern baldness, which affects women too

Rogaine was originally thought to be effective only on hair loss at the crown, not at the temples. But Upjohn's Bennett says that this is a result of the way the original studies were done. To simplify early Rogaine trials, investigators counted hair growth only at the crown. That means that only crown-hair growth has been documented in controlled studies.

But many dermatologists believe Rogaine works the same no matter where the hair loss is. Indeed, Dr. Orentreich says that when he first used minoxidil at higher concentrations (5 percent as compared with the 2 percent formulation in Rogaine), about half of his female patients complained about hair growth on their foreheads and faces. As Wilma Bergfeld, M.D., head of dermatological clinical research at the Cleveland Clinic Foundation, puts it, ''Rogaine treats any area that has hair follicles on it—even if all that's there is tiny, vestigial hair.''

While awaiting the FDA decision on women and Rogaine, which should take considerably less time than the two and a half years it took to approve Rogaine for male hair loss, Upjohn has introduced Progaine, a shampoo ''for men and women with thinning hair.'' Some say the name is a deliberate attempt to make customers think Progaine is an over-the-counter variation of Rogaine. One industry analyst quoted in *The Wall Street Journal* said Progaine ''has no advantage over other shampoos [for men and women with thinning hair] except the possibility that consumers will associate the product with Rogaine.''

Beyond that, Stibel of New England Consulting points out that the marketing of the Progaine shampoo is just part of ▶564

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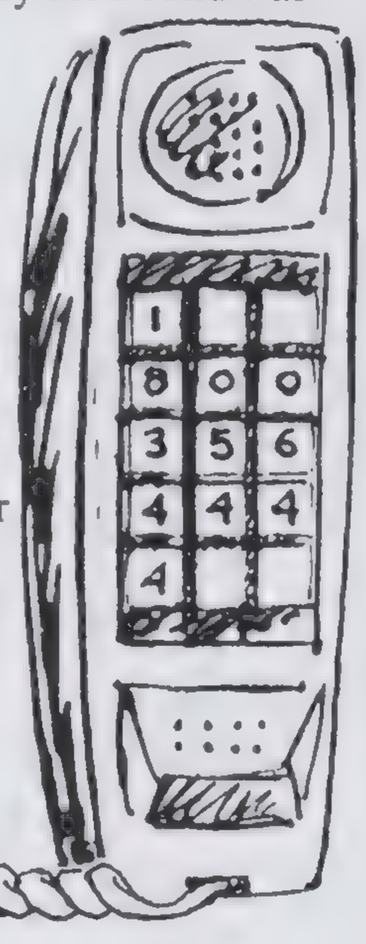

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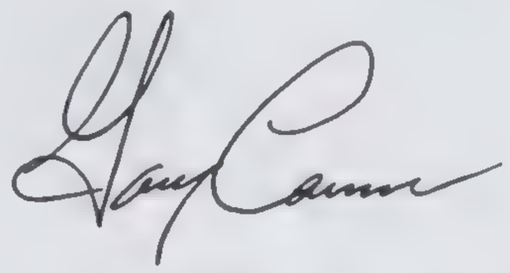

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an overall strategy to develop "a power brand—a brand name that stands for something under which you can market different products." Just as Weight Watchers is a power brand for diet foods, Stibel explains, Rogaine/Progaine is likely to conjure up a certain image regarding hair-loss products.

"Our shampoo doesn't say anything about growing hair," Kaye Bennett points out. "It doesn't say anything about minoxidil." Where the name Upjohn is on the bottle, she says, the company is described only as "a leader in the research and care of thinning hair."

Bennett says Progaine was developed originally for Rogaine users. They need to shampoo daily with a mild product that leaves behind no residue that might interfere with the drug's penetration. In addition, she says, Progaine is good for everyone with thinning hair because it has no waxes, oils, or other coating ingredients that can weigh down baby-fine hairs and make sparse hair look even more sparse.

Now that the FDA finally has approved one antibaldness drug, many companies and individuals are trying to get in on the profit potential. Several pharmaceutical houses are conducting trials with their own blood-pressure medications, hoping that they already have a formulation that, like minoxidil, will lead to hair growth. Dermatologists are also mixing up minoxidil with other drugs, or in concentrations different from the 2 percent solution in Rogaine, to sell directly to patients.

Upjohn is closely monitoring these new products for patent infringement. According to company spokesman T. R. Reid, because of Upjohn's topical minoxidil patent, other companies and dermatologists cannot market, produce, or prescribe minoxidil solutions other than Rogaine to treat hair loss.

Because Upjohn holds this patent until 1996 (the patent for oral minoxidil, still on the market as a treatment for severe hypertension, expired in 1985), the company is aggressively tracking down and prosecuting companies and dermatologists who use topical minoxidil in their own products. In fact, more than forty lawsuits have been filed by Upjohn in district courts for patent infringement. Bennett says about thirty of these lawsuits have already been settled out of court—in Upjohn's favor.

For all the fuss, minoxidil might turn out to be just the first in a long line of hair-growth drugs that will someday make Rogaine look positively primitive. Dr. Bergfeld of the Cleveland Clinic says she is banking on second- and third-generation products to outdo Rogaine. "Minoxidil is not a panacea for hair growth, but it's the best we have now—for men and women," she says. But like other drugs that have evolved since their progenitors hit the market, later-generation hair-growth drugs are likely to be cheaper, more effective, and far easier to use. ♥ HEALTH ▶ 568

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HEALTH NOTES

Lip lifts: is bigger better?

DO YOU LONG FOR A SULTRY SMILE? THAT PERFECT pout? Before you pencil in an appointment with the cosmetic surgeon, think about this: because lip augmentation is a relatively new procedure (surgeons have had only about four years' experience with it), there is little consensus among experts over which technique is best, how long benefits last, or whether the procedure is even worth doing. The American Society for Aesthetic Plastic Surgery, a sister organization of the American Society of Plastic and Reconstructive Surgeons, has put off formulating a position statement on lip augmentation simply because there are such differing opinions among the group's policymakers.

Most plastic surgeons plump the lips by injecting either collagen (a protein taken from cowhide); fibrel (a protein derived from pigs' body parts); or a patient's own excess fat. Collagen injection is the simplest—and most widely documented—of the three procedures: the surgeon simply removes a collagen capsule from the refrigerator and injects its contents into the patient's lips (or into the skin around the mouth). Fibrel, which is really only approved by the Food and Drug Administration (FDA) for removing acne scars, must be mixed with a patient's blood before it can be safely injected into the lips.

A potential risk factor with collagen and fibrel: both produce allergic reactions in certain patients. According to William Coleman, M.D., clinical associate professor of dermatology at Tulane University Medical School, about 3 percent of patients are allergic to collagen, while less than 1 percent have immunologic reactions to fibrel. He stresses that patients should be given a skin test about a month before the procedure is done and then again two weeks before surgery to check for allergies. He points out that allergic reactions may not occur until the second exposure to a substance.

Some doctors prefer to use a patient's own fat cells to plump the lips, to avoid risk of immunologic reaction. Fat injection, however, is a more complicated procedure, because the doctor must draw the fat from another part of the woman's body (usually the buttocks, stomach, or thighs) before injecting it into the lip area.

The drawback of all three materials: they don't last. Injected collagen, fibrel, or fat cells are usually absorbed by the body within a matter of months—or weeks, depending on which doctor you talk to. "I'd rather see patients spend their money on something more permanent, more helpful," says Gerald H. Pittman, clinical assistant professor of plastic surgery at New York University School of Medicine. He says that in his experience, collagen and fat injections sometimes need to be repeated in as little as three weeks to three months. Other surgeons say that on average, injections last anywhere from four months to a year.

The process is not cheap either. Collagen can run anywhere from $200 to $350 per injection (and many women need two or more injections per visit); fat injections can run from $500 to $2,000, depending on how much fat is used.

Permanently plumped lips *are* possible with silicone injections, now being done by a handful of doctors on an experimental basis. But injectable silicone is not approved by the FDA: it is against federal regulations for a doctor to use it without special permission from the government. According to Gustavo Colon, M.D., clinical professor of plastic surgery at Tulane, the risks of this procedure outweigh its long-lasting benefits. "Silicone migrates, and if it ends up in the wrong place—or if you get a lump—it's there forever."

Longer-lasting lip augmentation is also possible through surgery, though not all experts recommend it. Fatty tissue from around the eyes or deep facial tissue removed during a face-lift can be implanted in the lips through a small incision. (Some experts believe that when fat cells are removed and implanted en masse—rather than being injected—the cells are more likely to survive and less likely to be absorbed.)

Dr. Colon, for one, is reluctant to recommend the more permanent procedures. "You can always go to something more major; it's easier to start with a simpler procedure and try out the results. The lip isn't an area where you want to see a lot of scarring."

Cancer hot line

TO ASSIST THOSE IN NEED, THE NATIONAL CANCER Institute (NCI) has developed a hot line, (800) 4-CANCER. It provides an extensive national network of information, research, and special programs, as well as answers to cancer-related questions. This resource also allows easy access to the Physician Data Query (PDQ), a complete listing of NCI-recommended treatments for all kinds and stages of cancer.

The hot line provides something even more crucial: physicians can use NCI's data bases to find out about clinical trials—experimental treatments that can offer patients state-of-the-art care. (A patient may want to check and see whether her physician is aware of and has access to these programs.)

The toll-free number also directs patients to comprehensive cancer centers across the nation for second opinions. Multidisciplinary second-opinion panels set up independently by Richard Bloch (cofounder of H&R Block, who survived lung cancer in the late 1970s) are also available.

Bloch's efforts and the network of cancer resources underscore the important message that cancer patients have a valuable tool at their disposal: information and now, thanks to NCI, a way to access it.

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the politics of pregnancy

The recent Supreme Court ruling, which cleared the way for new restrictions on abortions, is persuasive evidence that the rights of women–especially pregnant women–are being ignored. **Carol Tavris, Ph.D.,** reports on a new agenda for sexual equality

FOR CENTURIES, THE BELIEF THAT WOMEN WERE biologically weaker than men, fragile victims of female hormones and anatomy, undermined women's struggle for social, intellectual, and economic equality. Women who sought equality felt obliged to deny differences between the sexes—even the indisputable fact that only they could bear and nurse children. Efforts to combat the illogical belief that *differences* mean *deficiencies* led to the equally illogical conclusion that the female body is just like the male's. Even the pregnant female body.

While the freedom to choose abortion has become a prime focus of political debate in the wake of the Supreme Court decision, other legal issues surrounding pregnancy are emerging that also have dramatic consequences for women's lives. A woman's unique ability to bear children affects almost every aspect of equal rights; the dilemma of pursuing equality while recognizing biological differences has put feminists in an awkward position. For years they battled the myth that motherhood was part of women's nature, something they did to fulfill their "femininity." But today they are finding that new ideas about motherhood may be even more demeaning, for childbearing has been reduced to a technological achievement: a child is something that almost any womb or test tube can produce, and reproductive abilities are now commodities that can be bought. When childbearing was romanticized, women were valued for their reproductive abilities—but little else. Now women are even losing value as childbearers. The law is beginning to regard them merely as "containers" for a more precious commodity, the fetus.

For this reason, numerous feminist lawyers and social scientists now argue that it is time to frame the question of biological difference and social equality in a new way. The matter has become especially timely and heated in light of new reproductive technologies and associated legal issues they raise. For example, should pregnant workers be treated like workers who have disabilities, or like, well, pregnant women? Who owns a fetus: the woman in whose body it gestates, the woman who provides the egg, the man who provides the sperm? Should a woman be forced to care for her fetus against her will?

LEGAL PARADOX: DIFFERENT AND EQUAL?

In her new book, *The Female Body and the Law* (University of California Press, 1988), Zillah R. Eisenstein, Ph.D., of Ithaca College, argues that it is ludicrous for the law (and the rest of us) to ignore the uniquely female experiences of pregnancy and childbirth. This does not mean, she says, that society would have to revert to the reactionary view that men should concentrate on business and women on babies. Nor does it mean treating women as "separate but equal"; that idea has never advanced the rights of any disadvantaged group. The recent "mommy-track" proposal—which would divide career women into mothers who work at a slower pace and a fast-track group who devote their energies exclusively to their careers—shows the fallacy of the separate-but-equal approach. A mommy track, ostensibly designed for women's benefit, would have the effect of assuring unequal outcomes: women who choose to have families, unlike men who choose to have families, would pay the price in career achievement and income.

Eisenstein believes we should stop dividing the world into two categories—male and female—altogether and instead recognize that human beings of both sexes are di-

verse. All women are not alike; all men are not alike; and all women are not like—or unlike—all men. "A meaningful notion of equality," she maintains, "does not preclude differences and is not simply based in sameness."

The problem, she observes, starts with society's basic assumption that men set the standard of what is "normal." Therefore, women may be treated like men, in which case they are "equal" to them, or not like men, in which case they are "deficient." But women are never treated specifically *as women*. There is no concept in the law of what is normal for women.

For example, says Eisenstein, the pregnant worker may have needs that are different from those of the nonpregnant worker. To avoid nausea, she may need to eat several small snacks throughout the day rather than have one break at lunchtime. Moreover, the needs of individual pregnant women will differ, and some pregnant workers may not differ at all from their nonpregnant co-workers. These are all *equal* ways of being, she says, if we remove the male standard of normalcy.

When treating women equally with men, however, the law produces unequal consequences. The best-known example is what happened after changes in the divorce and custody laws, which falsely assumed that the sexes have equal social and economic standings. Because women's wages and benefits are not the same as men's, divorce often lowers a woman's standard of living dramatically and raises a man's.

For this reason, Eisenstein and other feminists are now arguing that the right to be treated as an equal doesn't always entail equal treatment. A 1986 New York State Task Force on women in the courts, Eisenstein reports, found that on virtually all issues of specific concern to women—notably domestic violence, rape, child support, day care, and pregnancy—being treated "equally" under the law leads to unequal results in life.

EQUAL AND . . . PREGNANT?

The debate over equality versus sameness is most evident in the legal issues concerning pregnant women. In the civil-rights view, pregnancy should be treated like any other "disability" that might cause a worker to lose a few months' work. As attorney Joan Bertin, associate director, Women's Rights Project, American Civil Liberties Union, explains, "I believe that people shouldn't be fired for absence from work because of any temporary disability, whether it's a pregnancy or a hernia."

Critics of this view maintain that although pregnant women are not necessarily in need of special protection and certainly are not weaker or more stupid than men or nonpregnant women, it is ridiculous and demeaning to ignore the special condition of pregnancy. As Betty Friedan puts it, "There has to be a concept of equality that takes into account that women are the ones who have the babies. We shouldn't be stuck with always using a male model, trying to twist pregnancy into something like a hernia."

"Pregnancy is just exactly like pregnancy," says Barbara Katz Rothman, Ph.D., professor of sociology at Baruch College and author of *Recreating Motherhood: Ideology and Technology in a Patriarchal Society* (Norton, 1989). "There is nothing else quite like it. That statement is not a glorification or a mystification. It is a statement of fact. Having a baby grow in your belly is not like anything else one can do. It is unique. How can uniqueness be made to fit into an equality model?"

Women do not differ from men in the ability and desire to love and nurture babies, says Rothman. But most of the issues of reproductive technology are not about child rearing but child*bearing*: the conception, gestation, and birth of babies. "And for that, there is no shared parenting," Rothman argues.

Rothman, who has been studying the social consequences of changes in reproductive technology, fears that pregnant women are fast becoming viewed as "the unskilled workers on a reproductive assembly line." They are blamed for producing "flawed products," that is, damaged newborns or fetuses with defects. "America is developing a legal and medical system to monitor pregnant women, control them, and keep them in line with 'fetal-abuse' statutes," she says. In the meantime, people conveniently overlook the more likely causes of "flawed fetuses," such as the appalling lack of prenatal services and care for poor women.

Once a technological substitute for something exists, argues Rothman, that something loses its mystique. "That is what is happening to mothering—as a physical and as a psychological experience," she says. People are now asking what is so *special* about the mother's relationship to the fetus, compared with anyone else's. This absurd question, says Rothman, occurs because we have focused on the seed, the embryo, and the fetus "and reduced all of the nurturance, all of the intimacy, all of the *mothering* to background environmental factors."

The male experience of procreation consists of two steps, Rothman notes: in goes a seed, out comes a baby. It's a mother-as-flowerpot view of reproduction. But the woman's experience is *continuous* from conception to baby. By making male experience the norm, Rothman argues, we deny the continuity that women experience, the nine-month relationship a mother has with the fetus: calming it down when it's fussy, trying to sleep when it's too big, feeling it grow and change. By regarding pregnancy from the male perspective—and by celebrating high-tech prenatal technology over the continuous maternal relationship—physicians have led women to feel that they are merely containers for the fetus, and inefficient containers at that.

The law, many feminists now argue, must recognize uniquely female experiences like pregnancy

RISE OF THE FETUS, FALL OF THE MOTHER

Once childbearing becomes a technological—rather than a human—process, "market" considerations take over. "In the United States," says Rothman, "the essential fluids of life—blood, milk, and semen—are all for sale." All that people have left to do is quibble about the price. Because there is a market for babies today, Rothman ▶ 576

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says, the fetus is increasingly valued, "while the relationship with the woman in whom it resides is devalued." The Baby M case is, of course, the best-known example.

The celebration of the fetus over the mother, Rothman believes, has been fueled by the medical establishment, which remains determined to preserve its control over pregnancy and childbirth. In recent decades, women have rejected the notion that to be pregnant is to be "sick," demanded alternatives to being drugged into an obedient stupor during delivery, and begun flocking to "alternative birthing centers" and midwives. One way that doctors fought back, Rothman maintains, was by turning their attention to the fetus, "a separate patient within." Physicians used to tell women: "You need us to protect you from having an unhealthy baby." Now they say, "Your baby needs us to protect it from you."

Many people, touched and heartened by recent advances in prenatal technology, are sympathetic toward the "fetal-rights" movement. Shouldn't the fetus be protected from a mother who cannot or will not take care of it properly? Shouldn't doctors get a court order to force a diabetic pregnant woman who seems not to be taking care of herself to stay in the hospital during her pregnancy?

Has society relegated women's rights to third place—after those of men and fetuses?

Before the public says yes, Rothman observes, it would do well to consider this: should doctors have gotten a court order, years ago, to force a pregnant woman to take thalidomide or to lose twenty pounds (when it was mistakenly believed that pregnant women should not gain "too much" weight)? The "fetal-rights" lobbyists overlook the huge error rate in obstetrical advice over the years. Moreover, where would they draw the line? If you can incarcerate a pregnant woman who takes cocaine, should you incarcerate one who drinks? How much does she have to drink? One wine spritzer a day? We are dangerously close to creating a second class of citizen, says Rothman: the pregnant woman, who does not have the rights of bodily integrity and self-determination (including the right to refuse lifesaving treatment) that all competent adults in this society are granted.

It is time, Rothman argues, to develop a "woman-centered" way of looking at motherhood and reproduction. In such a perspective, she suggests, we would realize that pregnancy, like abortion, "takes its meaning from the woman in whose body the pregnancy is unfolding." That is why for one woman, an abortion is a minor inconvenience; for another, or even for the same woman on another occasion, it is the death of a baby. It is not a contradiction that women take motherhood seriously and yet may have abortions casually. "Women understand motherhood to mean a lifetime commitment, a central relationship," says Rothman. "We must have ways of avoiding such a commitment precisely because we do take it so seriously."

The relationship between motherhood and abortion, she maintains, is like the relationship between marriage and divorce: in societies that take marriage most seriously, the divorce rate is highest, because people must have a way out of ▶ 578

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their most important commitments. "If women took motherhood casually, abortion would be much less important," Rothman observes. "We could abandon, sell, or just ignore our children. Motherhood would not take over our lives."

To Rothman and other members of the new wave of feminism, these questions are not abstract matters best left to legal hairsplitters or to academic nitpickers. If women do not seize control of how these questions are answered, feminists warn, society will continue down its current path, moving toward a chilling invasion of privacy into women's bodies, a severe restriction of women's freedom, and a relegation of women's rights to third place—after those of men and fetuses. A far more humane path permits choice, both for women who do not want to be forced into motherhood and for women who do not want to be forced out of it.

A Mother's Bill of Rights

As a result of the increasingly high-tech baby business, American society is currently faced with a variety of proposed laws involving pregnancy, child "ownership" and custody, fetal rights, and surrogacy. Which policies will be the most fair to women and produce the most equitable results? Liberal feminists, by and large, have answered: the policies that treat women the same as men. But Barbara Katz Rothman, a professor of sociology at Baruch College, proposes a provocative feminist alternative that goes further than mere equality and recognizes male-female differences of reproductive physiology.

- **Maternity rights** Infants would belong to their mothers at birth because of the unique nurturing relationship that has existed between them. Because birth mothers would have full rights to the babies they bear, genetic claims to parenthood from the father or a female ovum donor would not be recognized.
- **Adoption** agreements could be made only *after* the birth of a child, with a brief period in which the birth mother could change her mind. This is currently the situation for biological mothers, of course, but it would be extended to include a woman who gives birth to a baby that results from a genetic donor (ovum or sperm).
- **Surrogacy** would be prohibited by law. Two states have already made paid surrogacy illegal. Just as society does not permit people to sell or buy organs for transplant, babies should not be bartered. A birth mother could choose to give her child away, through adoption or a "coparenting" agreement, but she would not be able to sell it.
- **Pregnancy** For the entire duration of pregnancy, women must have full rights of personal privacy, bodily autonomy, and individual decision making. In decisions concerning abortion, for instance, the fetus would not be regarded as a "separate person" nor have rights that supersede those of its mother. The fetus is part of its mother's body as long as it is in her body.

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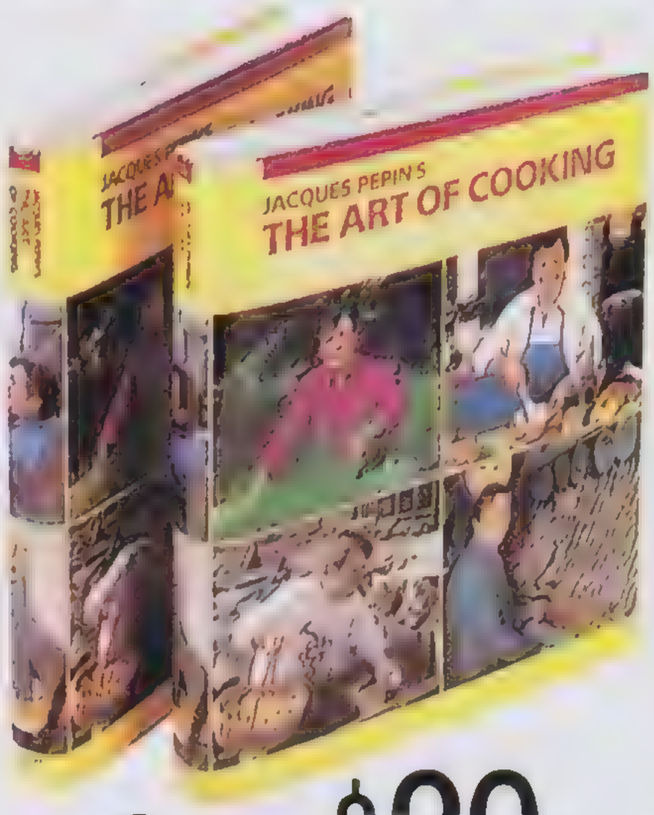

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HOROSCOPE

By Michael Lutin

Dear readers: the retrogrades in Capricorn are over. All the backward motion since last spring has slowed progress and helped Cancers and other procrastinators put off making major decisions. No matter what sign you are, organize your life—but try to keep from overextending yourself and blowing a fuse. You have to do everything that's on the "to do" list, as well as the things you're avoiding. Everybody is looking for everybody else's Achilles' heel now, so be above reproach in all your dealings. The mood is somber, so understate everything. With so much happening in Capricorn, whatever you do, be appropriate. *Don't* wear white shoes after Labor Day. And now, a message for each sign to describe how the Capricorn planets are affecting you this month:

VIRGO
August 23–September 22

Fifth house emphasis this month is on the pros and cons of having children: children keep you up all night and demand that you give yourself completely to them. Then they take off, tossing a "ta-ta" over their shoulder. Maybe they deign to give you a birthday call. Finally, after therapy, they come home to confront you with all your sins. And yet, what Virgo can say she is not mulling over this issue and hoping to experience the thrill of motherhood?

LIBRA
September 23–October 22

To facilitate you in resolving the conflict over whether to let go or hold on to family, it is imperative now that you fully comprehend three things: 1) the rich, proud heritage of your family history as well as the struggles it takes to create that history; 2) the fact that blood is often thicker than Ragu as far as family ties are concerned; and 3) if you pull up stakes and plunk yourself down in alien territory, it takes a long time to adjust.

SCORPIO
October 23–November 21

It takes skilled communication, artful diplomacy, and saintly patience to relate to those closest to you now. Some view you with a critical eye and think you're just another two-faced Scorpio, using people when you need them, and fending them off when you don't. But people shouldn't judge you, especially if they weren't there ten years ago when *you* were being used. You're only meting out your particular brand of justice.

SAGITTARIUS
November 22–December 21

Even if you hated math in school and consider the term *gross national product* really gross, here's your big chance to clear a hurdle—like understanding why the cash machine says yes or no to your requests. It's time to resolve those ambivalent conflicts about being rich, pulling your own weight, and all the little things that go along with being a member of the materialistic world. Before you start getting grandiose about what you need, start learning to hold on to what you have.

CAPRICORN
December 22–January 19

Though you've enjoyed your well-ordered life to this point, secure in the knowledge that the paper would be delivered before you awoke, even change-fearing you are welcoming the end of this era. No predictions or advice can allay the rumbling coming from the subbasement of your soul right now. Blessed are those who've been nice to you, but woe to the wretches who have insulted or ignored you.

HOROSCOPE ▶ 585

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HOROSCOPE

AQUARIUS
January 20–February 18

Some once branded you superficial and absurd in your fear of intimacy. Of course they were right. But be comforted: with your recent more spiritual demeanor, you'll soon be eligible for sainthood. In the meantime, try to believe that what is coming at you from a seemingly moronic universe might just have a beautiful purpose behind it—your humanization.

PISCES
February 19–March 20

The question now arises whether true friendship can survive a shift in personal goals, as you begin to move toward a more peaceful, balanced life. During this period of change, be patient with those around you. Try to integrate yourself into a group. The main challenge is not to fall into the old Piscean trap of feeling like a martyr among Philistines.

ARIES
March 21–April 19

Gender politics can never really be excluded from any discussion of Aries, since dominance and submission are your two middle names. After all, there *are* plenty of subtle messages hidden in the decision as to who makes the morning coffee. But sexism in the business world is not really the question now. The big issue is your ability (or inability) to stick with a commitment long enough to fulfill it.

TAURUS
April 20–May 20

Arise and awaken. Not just a mass of tissue and glands, you're a serious thinker, a possessor of a rich mind to be reckoned with. So get to the store for your pencil box and back-to-school outfits. If you think campus life is behind, above, or beneath you, think again. A major student-teacher relationship moves to a deeper level now.

GEMINI
May 21–June 21

There's a gentle vulnerability to you now that most Geminis would rather die than admit to. You are definitely getting enlightened as you begin to contemplate the Great Unknown. Don't get too serious, though. By all means hang on to that one special Gemini gift of spontaneity: your plaster may be cracking, but there you are as fresh as a daisy.

CANCER
June 22–July 22

People drive you crazier than ever with their selfish, impossible needs right now. And even though their gall will astound you (it's shocking how businesslike people can be where *your* feelings are concerned), try to yield as much as possible. Your deepest, most long-term relationships are moving to a new level of communication and understanding—even if it is you doing most of the communicating and understanding.

LEO
July 23–August 22

It's harder than ever to behave yourself and/or take care of yourself right now, since you're either jammed up to the max with work or having a tantrum about having to discipline yourself at all. Streamline the operation. Go natural. Eighty-six the grand pretensions. More than ever, you need your health now.

Note: Dates of astrological signs may vary according to your time and year of birth. Check with your astrologer. ♥

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TRAVEL

High times in Hungary: RICHARD ALLEMAN explores the brave new **Budapest**

Iron-curtain glitter: Budapest's Café Hungária

Taking the waters: the Gellért's vaulted spa

BUDAPEST'S BEST RESTAURANT IS ARGUABLY A PLACE called Légrádi. It is tucked away in the basement of a town house on a narrow, vaguely Parisian street on the Pest side of the Danube. Légrádi's three tiny rooms are always packed with foreign diplomats and vacationing Austrians and Germans—people for whom $50 a head is a steal to feast on goose-liver pâté, quail roasted in cabbage, excellent Hungarian and Czech wines, perhaps a soufflé for dessert. Légrádi—with its Bohemian crystal, its Austrian silver, its hop-to-it waiters, and its transatlantic reputation—is a triumph of capitalism in what for the last forty years has been a communist country. Owned by the Légrádi brothers, who are reported to be millionaires, the restaurant is now four years old and is one of a growing number of private enterprises that the Hungarian government, long on the cutting edge of the Eastern bloc, started to encourage decades before *glasnost* and *perestroika* became household words in the West. The only downside to the Légrádi success story is that, for the moment, only a handful of Hungarians can afford to dine here.

But now in Hungary there is much talk and, in many circles, a great deal of hope that not only the country's economy but its whole system of government is on the threshold of sweeping, revolutionary changes. "This is a very exciting moment for us," my Hungarian host, István, tells me from across the table at Légrádi. "We could have a true multi-party democracy within the year. More has happened here in the last three weeks than in the last twenty years. Where it will go, no one knows."

I have been back in Budapest for less than a day—and already I have noticed some of the changes that István is talking about. Most obvious is the apparent absence of censorship. In the English-language *Daily News*, nothing appears to be off-limits—not the government, not the Party, not even the 1956 "uprising," which was crushed by Soviet tanks with the cooperation of Hungarian hard-liners. Indeed, the press, the people, seem obsessed with publicly reexamining the events of 1956—and with making a national hero out of the revolution's leader, Imre Nagy, who was tried and executed for anti-party activity at the time.

"All this would have been unthinkable even a year ago," István says, as we continue to talk politics (also once unthinkable, at least in public) over a dessert Tokay. István is also hopeful that the coming political and economic reforms will be good for his own business, which is tourism, and he goes on to tell me about ▶ 590

ALBERT MOLDVAY

travel GUIDE

Where to Go

1 ☐ **BUDAPEST:** General information from IBUSZ Hungarian Travel Company

Where to Stay

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3 ☐ **THE DUNA INTER-CONTINENTAL,** Budapest, Hungary

4 ☐ **THE FORUM HOTEL,** Budapest, Hungary

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ambitious plans for new hotels, new joint ventures with the West, and perhaps the boldest joint venture of all, the proposed 1995 World Fair. Tentatively titled Bridges to the Future, the fair, if it comes off, will be cohosted by Budapest and its neighbor up the Danube, Vienna. This would be the first time in history that two different cities, not to mention two different political systems, have hosted an expo at the same time.

I leave Légrádi exhilarated. These are heady times that I have stumbled onto. At the same time, I have to admit that part of me likes Budapest exactly as it is. The faded grandeur of its Beaux-Arts and Art Nouveau buildings, the discreet charm of its vintage neon, the trams, the trees—here it is easy to travel back to what I imagine Europe looked like in the 1920s. The Europe that seduced F. Scott Fitzgerald and Hemingway and Gertrude Stein. Europe before it got slick. One senses, in Budapest, that there are still discoveries to be made.

Budapest beauties: Castle Hill town houses

For this reason, I have passed on staying in one of the city's modern five-star hotels and instead have booked a room at the venerable Hotel Gellért, which went up between 1911 and 1918. And as I taxi from Légrádi back to the Buda side of the Danube across the turn-of-the-century Liberty bridge, I am especially happy with my decision. Lying at the end of this romantic, green-iron span, the floodlit Gellért—with its sculpted columns, monumental friezes, and odd domes—looks like some fantastic Art Nouveau palace. And if the 1960s remodeling of the hotel's interior is a disappointment, I have no complaints about my $90 room nor about the bountiful breakfast—stewed fruits, yogurt, rolls, jam, juice, coffee, hot milk, and my vote for the world's best cheese pastry—included in the price.

The icing on the cake at the Gellért is its spa. A cage elevator, operated alternately by a young man in black tie and an old woman in a blue *schmatte*, leads from the hotel to this extraordinary complex, which is also open to the paying public. At the center of the spa is a huge indoor swimming pool that could have been the set for an MGM Esther Williams epic. Beaux-Arts with a marine theme, the pool is lavished with fish-head fountains, sea-creature columns, and aqua mosaics. Not quite so exotic architecturally is the big outdoor pool, but it surprises with powerful artificial waves at infrequent and, as far as I could tell, arbitrary intervals. Finally, back inside, are the thermal baths. More Fellini than MGM, these marble-and-tile halls (one for men, one for women) each have misty pools fed by the medicinal hot springs that run below the Danube.

A sucker for a theatrical setting, I quickly fall into a routine of a pre-breakfast swim (sharing the lanes with local dowa- ▶ 592

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gers and Teutonic tourists) and a late-afternoon thermal soak. I indulge in the latter not only at the Gellért, but also under ancient domed ceilings at several of Budapest's sixteenth-century Turkish baths, the most potent vestiges of the city's Ottoman occupation from 1541 to 1686. At Budapest's baths, one finds the usual Germans and other tourists as well as a cross section of local business types. Some just loll in the water; others are engaged in animated conversations that, I assume, center on the changing political scene. Some say that the 1956 Hungarian Revolution was plotted in a bathhouse.

Budapest is a city of rituals. Bathhouses, coffee houses, opera houses—all continue to thrive here. It is not that Hungarians live in the past but rather that they take pleasure, find security in their traditions. Perhaps it is because Hungary has been occupied and oppressed—by Turks, Hapsburgs, Nazis, Soviets—for so much of its history that rituals are so important. At the same time, despite this history, or perhaps because of it, Hungarians are remarkably self-possessed.

One night at that gaudy, glittering movie palace of a restaurant, the Café Hungária, I ask an artist friend named Janos if he learned Russian in school. "I was taught. . . I did not learn," is his answer. "You know, we are a very unruly people. We cannot be tamed. We say yes—and then we do things our own way."

"We are a very unruly people. We say yes—and then we do things our own way"

The other side of Hungarian pride is a certain snobbishness. Hungarians will quickly tell you that Budapest in its heyday was far grander than Vienna. They will also tell you that who your grandparents were is still important here. And they all share a loathing for the gypsy music one hears in practically every restaurant and café in town.

"But the tourists love it," says Janos, as our party is about to be attacked by the Hungária's roving violin brigade. "So they do it for the Germans and the Austrians and the Americans. But a wonderful Belle Epoque setting like this should have salon music."

Given Hungary's reliance on tourism for hard currency, gypsy music is likely to be around for quite some time. In fact, Budapest sometimes does such a professional job of pleasing tourists that parts of it have a decidedly theme-park atmosphere. The most obvious case in point is Castle Hill, which rises above the Chain Bridge on the Buda bank of the Danube. Since the area

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was leveled at the end of World War II, many of its baroque town houses and palaces have been replicated rather than restored. The effect of this "West German–style restoration," in the words of one foreign observer, is extraordinarily beautiful, if somewhat ersatz. On Castle Hill, everything is perfect—the cobbled streets, the pastel colors, the tiny museums, the cafés and restaurants, the intimate bars, the street lamps, the photo opportunities. Even the modern and top-notch Hilton Hotel incorporates the remains of a thirteenth-century church. Castle Hill is a must on every itinerary, and it is always humming with tourists and tour groups. But for me, ultimately, it is not the real Budapest. Even its pleasant courtyard apartments are occupied mostly by expatriates and foreign diplomats, since few Hungarians can afford to live in them.

"More has gone on here in the last three weeks than in the last twenty years"

The edges are slightly rougher on Váci Utca, a major shopping street in Pest, a large part of which has been malled off. Here one finds boutiques selling leather goods and folk art, excellent record and book stores (a Lech Walesa bio is a current best-seller), and such recent additions as Benetton and a nouveau Art Nouveau McDonald's. Here, too, one finds real Hungarians—from local punksters in studded jeans and "fuck off" T-shirts to sophisticated old ladies having coffee and strudel in quiet corners of the historic Café Gerbeaud.

Still, I prefer Budapest's less touristic neighborhoods. Every day I prowl a different part of town. Near the Gellért, I spend a morning ogling the 1920s apartment buildings around Béla Bartók Road. With their Egyptian, Art Deco, and often bizarre châteaulike motifs, they remind me of apartment houses built in Hollywood during the same era. Another afternoon, I target Margaret Island, Budapest's one-and-a-half-mile-long island park, where topless sunbathers lie on beach towels alongside the Danube, and families picnic in meadows full of wildflowers. Wherever I go, there are surprises, discoveries: a shabby courtyard concealing a crumbling colossus, a heavy-metal boutique in the middle of a sedate residential block, a kiosk plastered with posters for an upcoming Joan Baez concert, a streetful of sad villas still pockmarked from the bullets of 1956, and—far, far away from 1956—a hillside of newly built homes, some with swimming pools, the Beverly Hills of Hungary's fledgling capitalist class.

▶ 594

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TRAVEL

I think a lot about those battered villas down in Pest and the cushy new homes up in the Buda hills: the Russian tank vs. the swimming pool. It's about communism and capitalism again. When in Budapest, one cannot help but think about this tired, simplistic yin and yang of the twentieth century. At the same time, in post-cold-war Budapest, there is more to consider. There is this crazy feeling in the air, this puzzling hope that something truly new and exciting might emerge.

My last night, I find myself inside a basement club called the Rock Café. An ingenuous takeoff on the Hard Rocks of the West, the place has half a moped jutting out above the entrance. Inside, Euro-youths are drinking and dancing—some in couples, many in clumps. The strange thing is that they're not dancing to Madonna or Michael Jackson. They're grinding away to the Beatles, the Animals, the Stones . . . the sixties! No wonder Joan Baez is coming to town. Joan Baez, who has always stood for choices, for possibilities beyond tanks and swimming pools, makes sense here . . . now.

Huge speakers are blaring *All You Need Is Love*. And, for a moment, in this funny little basement boîte, I almost believe the lyrics. ◆

Budapest Basics

RESTAURANTS: Légrádi, Magyar utca 23; tel. 186-804. The hottest table in town; reservations a must; dinner only; closed Sat.–Sun. . . . **Kispipa,** Akácfa utca 38; tel. 422-587. Bright, lively bistro on a dark street in the old Jewish ghetto; open Mon.–Sat. from noon to 1:00 A.M. . . . **Kisbuda,** Frankel Leo utca 34; tel. 152-244. Popular neighborhood restaurant with a garden in back that is pleasant on warm evenings. Best dessert: poppy-seed strudel. . . . **Vadrózsa,** Pentelei Molnár út 15; tel. 351-118. Candle-lit dining—mostly game dishes—in a tiny, romantic villa in the Buda Hills; sensational seared goose liver. . . . **Garvics,** Ürömi köz 2; tel. 683-254. Fashionable new place for updated Hungarian dishes like medaillons of pork with walnuts and peaches. . . . **Alabárdos,** Országház utca 2; tel. 560-851. The king of Castle Hill: a chic little spot in a quiet ► 596

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TRAVEL

courtyard. . . . **Café Hungária,** Lenin körút 9–11; tel. 221-648. Founded in 1894 as the Café New York, this Belle Epoque extravaganza delivers better decor than food; insiders settle for cocktails, coffee, pastries in the street-level café. . . . **Astoria,** Kossuth Lajos utca 19–21; tel. 173-411. Very attractive—marble columns, chandeliers, flowers—dining room of the Hotel Astoria. Ridiculously inexpensive. . . . **Kiskakukk,** Pozsonyi út 12; tel. 321-732. For great game—deer, quail, duck, pheasant, wild-boar sausage—in a totally unpretentious setting.

HOTELS: **Hotel Gellért Budapest,** Szent Gellért tér 1; tel. 852-200. (See page 590 for others.)

NIGHT SPOTS: **State Opera House,** Népköztársaság utja 22. One of Europe's most opulent opera theaters; also hosts concerts and ballet; check free monthly *Programme in Hungary* for schedule. . . . **Orfeum,** Béke Hotel, Lenin körút 97; tel. 323-300. Campy floor show with jugglers, pop singers, chanteuses, and show girls. . . . **Pierrot,** Fortuna utca 14; tel. 756-971. Tiny piano bar on Castle Hill. . . . **Rock Café,** Dohány utca 20. Dance club of the moment; live bands alternate with deejays.

TURKISH BATH: **Király,** Fö utca 84. One of the oldest (c. 1550) and most architecturally intriguing of the city's Turkish baths; women: Tues., Thurs., Sat.; men: Mon., Wed., Fri.

MUSEUM MUST: **Museum of Fine Arts,** Dózsa György út 41 (Heroes' Square). Italian Renaissance art, Flemish and Spanish masters—most from the Esterházy family collections.

CONNECTING WITH BUDAPEST: A good new way to fly to Hungary from the United States is via **Austrian Airlines,** which recently introduced nonstop service six days a week from New York to Vienna aboard brand-new Airbus A310s, with convenient connections on to Budapest. Since Vienna and Budapest are only about 150 miles apart, many travelers combine the cities on their itineraries. Austrian Airlines has numerous tour programs that cover Vienna and Budapest, as well as the Austro-Hungarian countryside. See travel agent or page 590 for further information.—**R.A.** **TRAVEL ▶ 598**

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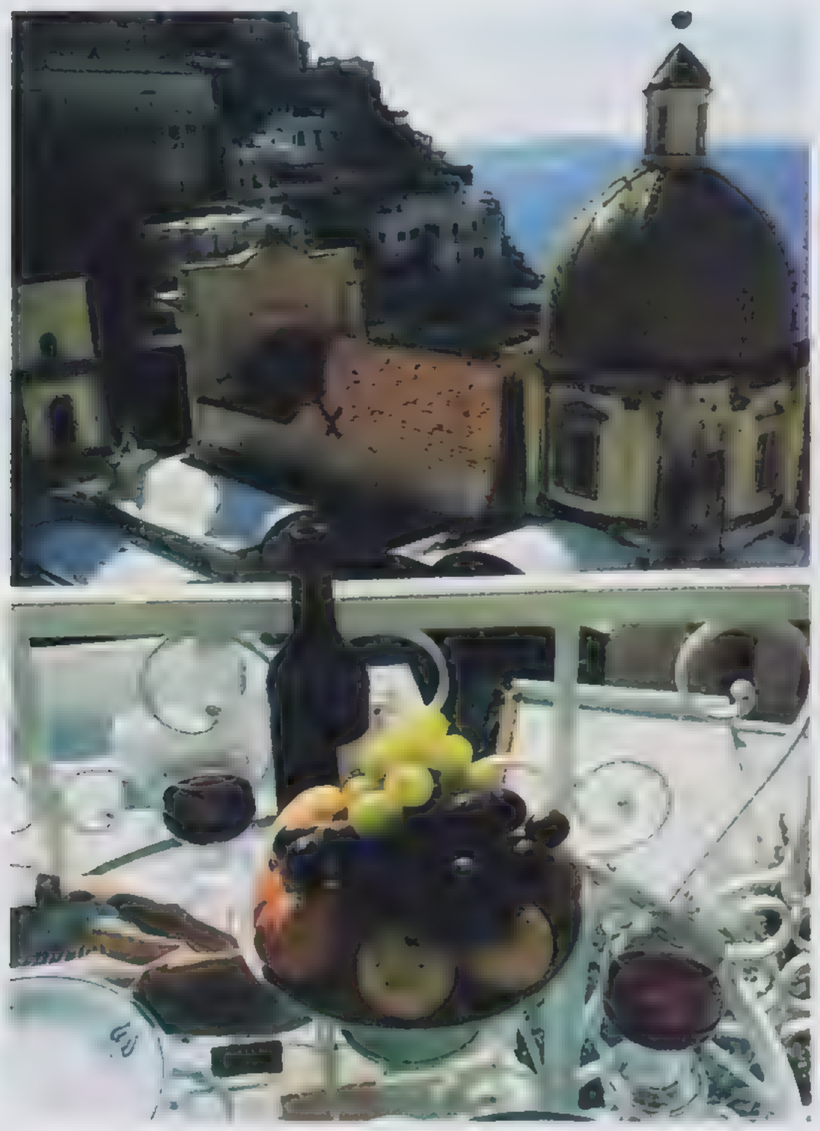

Positano: the best off-season

For many travelers, Italy's Positano is as good as it gets. Set on steep hills that plunge into the Mediterranean, this star town of the Amalfi coast—with its terraces, gardens, and pastel villas—is expectedly crowded and expensive in summer. Which is why the savvy set prefers the place off-season. Making an off-season visit to Positano especially attractive now is a pair of new packages from the legendary private villa-turned-hotel, Le Sirenuse. The first program, a four-nighter, provides a double room with breakfast plus fruit, flowers, champagne, and a meal at the hotel's La Sponda restaurant—for $760 per couple. The second offers all of the above, as well as a luncheon in the nearby town of Ravello, for seven days at $1,325. Both packages are available October through December and March through May. Call Leading Hotels at (212) 838-3110.

Positano's Hotel Le Sirenuse: guest-room balcony with a view, LEFT; flowering courtyard, ABOVE.

Alaska cruise news

Good news from the north: the four-masted superschooner Wind Spirit *will hit the Alaska cruise circuit for the first time ever next summer. Catering to a younger, livelier crowd than many traditional cruise ships, the high-tech, 148-passenger* Wind Spirit *has sleek cabins with VCRs, a small gym, a casino, and a sophisticated restaurant. Cruises—from May 26 to September 8—last seven days and cost approximately $2,500. Shore excursions offer hiking, fishing, and beach barbecues. See travel agent or page 590.*

A taste of Gaudí

In northern Spain, Cantábria is a region of green mountains and lovely beaches little known to Americans. Its most famous attractions are the Altamira caves with their prehistoric paintings; Santillana del Mar, considered one of Spain's most beautiful villages; and the seaside resort of Comillas, once a playground for nineteenth-century aristocracy. One of the many surprises of Comillas is El Capricho, a weird and wonderful palace designed in the 1880s by modernist architect Antoni Gaudí. Closed and in semi-ruins for years, El Capricho has just been restored and is now a glamorous restaurant with several dining rooms and terraces. Should be worth a detour. Phone: 720-365.

Antoni Gaudí's brick-and-tile fantasy—El Capricho—now a restaurant in Comillas, Spain

Glasnost expo

Glasnost sweeps San Diego October 21–November 11, when the city hosts the largest festival of Soviet art, music, film, and theater ever held in the U.S. Events include an exhibit of Fabergé Imperial eggs from Moscow's Kremlin Armory Museum, New York's Forbes Magazine Galleries, and Her Majesty Queen Elizabeth II's private collection...rare gold, silver, and cloisonné from Soviet Georgia...the U.S. premiere of *Brothers and Sisters*, a hard-hitting look at Stalinist Russia, presented by the Maly Drama Theater of Leningrad. Call (800) 245-FEST.

Top left and right: TOM PALUMBO; *bottom right:* ABILIO LOPE

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FOOD

hail, cesare!

Jeffrey Steingarten heads to Italy's Piedmont hills and finds an obsessive master who's reinventing an old-world cuisine

"You must try Cesare Giaccone," a renowned winemaker from Alba told me. "When Cesare is good, he is the best in the world. Naturally, Cesare is a few crazy, but what can you expect from an artist?" Cesare is chef and owner of a restaurant called Dei Cacciatore (The Hunter's Place) or Da Cesare (Cesare's Place) or sometimes both, in Albaretto della Torre, population sixty.

Albaretto is a half-hour drive south of the ancient city of Alba in the part of Italy that juts into France called *Piemonte* (Piedmont in English). The area south of Alba is the *Langhe,* and to these eyes it is the most magical hill country in all of Italy. In the autumn, when the grapes and hazelnuts have been gathered, when truffles ripen under the hillsides and wild mushrooms grow up between willow and oak, the Langhe becomes an epicurean madhouse. Germans, Swiss, and Italians flock there for *tartufi bianchi d'Alba,* the intense white truffles of Alba; for Barolo and Barbaresco, the noblest red wines of Italy; and for the finest veal, game, berries, porcini, hazelnuts, and chestnuts you can eat. Alba is only a two-hour drive from Milan or Turin. Yet travelers from the United States are rare, perhaps because Alba is not on the way to anywhere else.

It was a rainy November evening when I had my first meal at Cesare's. The dining room was rustic and warm—dark wood against stucco walls and tall shelves of wine bottles begging to be opened. In the stone fireplace at one end of the room, a sizzling joint of meat turned slowly over a wood fire. The frenzy of the white truffle season was upon us, and the room was packed beyond its usual capacity of twenty-five guests.

"In the Langhe we even put white truffles in our coffee," Cesare joked. His children, Elisa and Filippo, brought us plates of tripe and fresh porcini and a tiny green the size of clover, all hidden under paper-thin slices of white truffle. A wild-duck breast was paired with a sweet sauce of chestnuts and white truffles, and a large onion baked on a bed of salt had been scooped out and filled with white truffles, meat broth, pureed onions, and cheese. Each course was Cesare's variation on a Piedmontese theme, robust and refined at the same time, the fantasy food of a country boy. Cesare (pronounced CHEH-za-ray) is forty-three, with thinning chestnut hair, an ample nose, full mustache, and sharp gray eyes. He is the son of a farmer who owned the original Dei Cacciatore down the road from Cesare's current place (and who cut hair as a sideline). "I would simply like to be thought of as a good cook who continued the traditions of his regions with his own imagination," Cesare says.

Cesare's wife, Silvana, brought us a baked potato drenched in grappa and a cream of hare with white truffles—somewhere between a mousse and a pâté—and asked us if we would like to start our meal. We were baffled until etymology came to the rescue: *antipasto* literally means before the meal or re*past* (not before the pasta). Piedmont is famous for its antipasti; one local restaurant brings you a procession of seventeen, each served separately or in little groups, never crammed together on a huge platter.

The choice of pasta was traditional for Piedmont. Some of us had *tajarin,* a type of tagliatelle or tagliarini noodle typically made with only the deep orange yolks of local eggs. Others chose *agnolotti,* tiny ravioli stuffed with meat and cabbage or spinach (or, as tonight, stuffed with pumpkin) and pinched together by hand. Both were moistened with *sugo d'arrosto,* a thin sauce of browned butter, sage, and meat broth, and both were showered with white truffles.

We next had to choose between roasted wild boar, guinea hen baked in clay scooped up from Cesare's land, or spit-roasted leg of kid just taken from the fireplace. The kid was the most perfect piece of meat ever to enter my mouth. The outside was dark and crisp and pungent with herbs and smoke from the acacia wood fire; the inside was sweet and succulent and practically falling apart, something like the best North Carolina pork barbecue. Now I understand why James Beard once wrote that spit-roasting over wood is the ▶ 604

Cesare Giaccone, OPPOSITE PAGE, acclaimed by many as one of the world's greatest—and most eccentric—Italian chefs, at work in the kitchen of his restaurant, Da Cesare, in Albaretto della Torre in the Piedmont. Behind him hangs one of his own paintings of leeks.

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ideal way to cook meat. (Cesare, who typically shows contempt for precise measurement in the kitchen, insists that the bed of the fire must be exactly forty centimeters from the spit. He uses acacia wood because he bought a vast amount of it last year when the government put a road through his friend's property, but says that oak and vine cuttings would be preferable.) I have become obsessed by the concept of spit-roasting and I am thinking of moving to an apartment where I can set up a motorized spit in a wood-burning fireplace, even if the place lacks windows and running water.

Dessert was a pear poached in Barolo with a sauce of *mirtilli* (whortleberries or tiny blueberries) and a puzzling platter of leafy hazelnut branches. The leaves were pretty enough, though the hour seemed late for a change in the table decoration, and the glossy brown nuts themselves were impenetrable without a nutcracker. At last we discovered that Cesare had replaced one hazelnut in each cluster with a sweet, golden cookie.

When we left the next morning, our arms filled with Silvana's jam and a gigantic white truffle sealed in a jar of rice, Cesare invited me back to Albaretto to learn the dishes of the Langhe and some of his inventions as well. The secret of the hazelnut branches, though, would remain his alone. "I had a fever for two days after inventing that dish," Cesare told me.

When inspiration deserts him, Cesare simply shuts the restaurant for a while. He does not have much patience with restaurant critics. When the Michelin guide to Italy—not the proudest achievement of that company—awarded him his first star several years ago, Cesare posted a sign on the front door of his restaurant: "If you're here just because you read my name in the Michelin or Veronelli guide, please do not enter." More pragmatic than Cesare, Silvana put her foot down and the sign disappeared.

But the critics have been kind to Cesare. He was discovered in 1972 by Nino Bergese, the most celebrated Italian chef of this century and cook to King Umberto; Bergese told Luigi Veronelli, author of the standard guide to the restaurants of Italy, *I Ristoranti di Veronelli*, and soon Cesare became widely known. "Personal, inventive, and refined. . . . A great cook, at once a faithful interpreter of traditional Langhe cuisine and capable of exceptional new dishes," is how I translate Sandro Doglio's appraisal in his *Mangiare & Bere in Piemonte e Valle d'Aosta*, the most comprehensive guide to the restaurants of Piedmont. "Inspired . . . moody . . . extravagant . . . at times bizarre," are the adjectives that Faith Willinger applies to Cesare's cuisine in her indispensable *Eating in Italy*.

It was springtime when I returned to Cesare's remote hilltop in Albaretto. Rows of hazelnut and fruit trees blossomed along the roads, a patchwork of ancient vines climbed the slopes, and ruined castles hugged the crests of the hills. But Cesare's life is in the kitchen, and for most of the following week mine was, too, except when I moved to the dining room to eat what we had cooked. Cesare's young cousin, Bianca, who is proficient in English (and whose father was a famous *trifulau*, a truffle hunter), interceded whenever my confusion became evident or when Cesare lapsed into the Langhe dialect, closer to Provençal than to Ital- ▶ 606

Regional specialties of the Langhe that Cesare has transformed include, LEFT, *stradette*, a cornmeal pasta of his creation, with a sauce of leeks and *fondo bruno*; CENTER, a special version of *torte di nocciole*; and, RIGHT, agnolotti served with *sugo d'arrosto* with rosemary.

OBERTO GILI

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ian. "I am a man of Provence," Cesare inexplicably announces when he has lots to drink. He has successfully refused to learn one word of English.

Cesare began our first morning by collecting the eggs from his hens and a goose, who live behind the restaurant. Back in the kitchen two of the eggs became my breakfast, along with bread, chestnut and thyme honey, and a dark marmalade of sour cherries that Silvana puts up at the beginning of summer. For the next four hours, Cesare was a whirlwind. Fourteen rich Milanese were driving to Albaretto for lunch, and Cesare single-handedly prepared six courses and the broths and sauces that accompanied them, moving urgently between the chopping table, the cold box, and the pots on the crowded stove. Cesare's final chore before his guests arrived was to cook a lavish bowl of spaghetti with tomato sauce for a St. Bernard called Freida, one of his four dogs. Freida is a vegetarian.

"In the Langhe, we even put white truffles in our coffee," Cesare jokes

One day when the restaurant was closed, we climbed into Cesare's Lancia for a shopping trip that lasted twelve hours and seven hundred kilometers. We raced over the mountains to Recco, beyond Genoa on the Mediterranean coast, to see the Cafarate brothers and their olive press; Cesare ships them olives from Oneglia, an hour up the coast in the direction of Monte Carlo. "How else can I make sure the olives come from Liguria and not from the south or even Spain?" he asks. Cesare dries his own mushrooms, brews his own Barolo vinegar, picks sage and rosemary outside his kitchen door, and manufactures his own *cotechino*, salami, and *copa*. He often visits the farmers who raise his rabbits and *vitello Albese*, a white bovine creature peculiar to Piedmont, halfway between a veal calf and a steer.

We lunched in Portofino, where Cesare spends a few weeks each summer cooking for a Milanese nobleman who winters in Argentina. Then up over the Apennines to Sassuolo, on the outskirts of Modena, where Cesare bargained for Parmesan cheese from a small producer who also sells him *prosciutto di Parma*, cured by a good friend. "You can tell the month Parmesan was made and even the field where the cows grazed when you taste it," he explained. Not me. On the exhausting ride home from Modena on the *autostrada* we stopped at a gas station, where I bought Cesare a bag of American tortilla chips. He was extremely gracious.

In my last days with Cesare, I was able to slow him down sufficiently to follow what he was doing in the kitchen. His first task each morning is to prepare the *fondo bruno*, a rich meat broth that underlies so many Piedmontese dishes. It is thin and limpid compared with a French stock; Cesare's version contains well-browned pieces of *vitello Albese* to which he adds rosemary and vegetables but no bones, though many Italian broth recipes do. "Bones are for dogs," he says. After the broth has bubbled away for two hours, Cesare ladles it out whenever he needs it, and as lunch approaches, he slides the pan to the back of the stove, where the heat supports only the barest simmer.

Cesare showed me how to cook a *gran bui* or bollito misto, the Piedmontese farmer's feast of ox, rooster, veal, tongue, *cotechino* sausage, and half a calf's head, boiled in three pots and then combined; several risotti (Piedmont grows more rice than Lombardy); a scrumptious apple turnover of *pasta sfoglia*, Italian puff pastry; and his *torte di nocciole*. The Langhe is noted for its hazelnuts, intense in flavor but without bitterness, and also for the *torte di nocciole* made from them, yeasty cakes packed with nuts. Cesare's version is like a huge cookie, crisp and buttery, the size of a dinner plate. Cesare is a master of zabaglione, the most famous dessert of Piedmont—a foam of egg yolks, sugar, and wine, which Cesare makes with Moscato d'Asti, a local sweet sparkling wine, instead of the familiar Marsala. Zabaglione was invented by felicitous mistake in seventeenth-century Turin and was thus named for San Giovanni Baylon, patron saint of pastry. Cesare learned the technique from a destitute priest, Don Camera, who had only the tiniest church to support him but who made a celestial *zabajone*, as they call it in the Langhe. The secret, Cesare told me, is to whisk an *odd* number of egg yolks over a *high* flame (contrary to every cookbook instruction), not in a bain-marie. Only San Giovanni knows why this works, but it does.

We did not have time to do Cesare's famous *fritto misto* with twenty ingredients, but he did teach me four versions of *bagna caôda*. Three of them contain lots of Barolo (or very old Barbaresco) because they were passed on to Cesare by an eighty-year-old man who was always drunk. *Bagna caôda* is a hot Piedmontese sauce for raw vegetables, typically made with butter, olive oil, garlic, and anchovies—oil and butter flow together in Piedmont like nowhere else in Italy. It is served in a chafing dish or in individual ceramic candle-warmers to keep it slowly bubbling, and you dip raw vegetables into it—cardoons, bell peppers, celery, cabbage, and fennel—holding a piece of bread underneath to catch the drippings on the journey to your mouth. Then you eat the bread.

Cesare's Favorite Bagna Caôda

Divide a large head of garlic (about 3 oz.) into cloves. Peel and trim the garlic cloves, and cut them crosswise into 1/8-inch slices. In a small saucepan, bring a cup of Barolo to the boil, add the garlic, and simmer for 2 minutes. Add 1½ ounces of anchovy fillets (8 to 10 of them) and 1/2 cup of extra virgin olive oil, and simmer for a moment or two more. Add 4 T. of butter and simmer very slowly for 45 minutes. You can prepare this *bagna caôda* in advance but do not refrigerate it. Simply reheat at the table.

Cesare makes a milder version by simmering the garlic slices in a cup of milk for 2 minutes and straining out the milk before adding the Barolo, anchovies, oil, and butter. This is the Dei Cacciatore House Special.

Cesare's *tajarin* and *agnolotti* are memorable ▶ 608

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but he is best known for a grainy pasta called *stradette*, unusual because it is made with cornmeal. The idea came to him one day as he was driving, probably at breakneck speed, on the *autostrada*. *Stradette* are literally little roads, and you cut them by hand, nearly an inch wide. Never shave white truffles over *stradette*, Cesare says.

Stradette
(Wide Cornmeal Pasta)

Combine 2 cups of unbleached all-purpose white flour, 2/3 cup of fine polenta or yellow cornmeal, and a large pinch of salt. Beat 5 eggs and 1 yolk lightly in bowl, add a tablespoon of olive oil, and make a sticky dough with all these ingredients, either in a food processor or by hand. Knead the dough vigorously for 5 to 8 minutes on a heavily floured work surface, pressing down and forward with the heel of your hand. The dough will absorb up to 2/3 cup of additional flour and lose its sticky quality but still remain quite moist. Let it rest for fifteen minutes. Divide the dough into 6 equal pieces and, using a pasta rolling machine, make sheets of pasta with it, slightly thicker than ordinary noodles, transferring each sheet to a table dusted generously with polenta. Let them dry for a few minutes. Trim the pasta into even rectangles, fold them loosely into narrow packages, and cut into long noodles 3/4-inch wide. Open up the noodles and drop them loosely onto a flat basket or rack to dry. They may be used after 15 minutes or dried completely. Serves 6 to 10, depending on how much you lose in the trimming. I lose a lot.

Cesare serves his *stradette* with a variety of sauces, but his favorites are *sugo d'arrosto* and:

Leek Sauce for Stradette

Slit the white part of 6-7 medium leeks lengthwise and wash very thoroughly between the layers. Cut crosswise into half-inch strips. You should have 3/4 pound of leeks, about 2 cups loosely packed. Melt 5 tablespoons of butter in a 2-3 quart saucepan, reduce the heat to low, add the leeks and a pinch of salt, and cook very slowly, stirring and shaking every so often. After 15 to 20 minutes, the leeks will become a light golden brown. Add 3/4 cup of heavy cream and cook over low heat until the cream has been absorbed, about 5 minutes. Add 1½ cups of meat broth and simmer gently until only 4 tablespoons of liquid remain, about 20 minutes. Cook enough *stradette* for 6 people (3/4 to one pound as a light appetizer), divide them among six warm pasta plates, moisten each with a tablespoon or two of meat broth, and spoon some Leek Sauce on each one. Grate a little Parmesan over the plates (including the rims, if you wish) and serve.

Sugo d'Arrosto
(Sage and Meat Sauce for *Stradette*, *Tajarin* or *Agnolotti*)

Melt 4 tablespoons of butter in a skillet, add 6 large, fresh sage leaves and a peeled garlic clove, and lightly brown the butter over medium heat. Remove the garlic, add 1½ cups of meat broth, simmer for a moment, and remove from heat. Cook enough pasta for six people (3/4 to 1 pound as a light appetizer) in ample, salted boiling water until it is just al dente—it will cook further in the sauce. Bring the sauce back to the simmer, add the pasta and a cup of freshly grated Parmesan very loosely packed, and cook for 3 or 4 minutes, tossing until the cheese has disappeared and the pasta is hot. Divide the pasta among 6 warm plates, grate a little Parmesan over each (including the rim, if you wish), and serve. Serves 6.

I returned home from the week in Cesare's kitchen with an indomitable urge to cook. I began by heaping 2 pounds of flour and polenta on my wooden table, molded a deep crater in the center, broke 10 eggs and 2 yolks into it, and began stirring the eggs with my fingers.

Every day all over Italy countless cooks do precisely this when they make pasta, except that the cornmeal was something I had learned from Cesare and except that I ran into a problem. As I began to incorporate flour from the crater's inner wall, a wavelet of egg splashed over the top, causing serious erosion, and when I nimbly scooped up a handful of flour from the stable side of the mound and used it to stanch the flow, the crater collapsed. A torrent of eggs, now thick with flour and cornmeal, surged across the table, carrying off a pile of chopped garlic and, like molten lava rolling over a Hawaiian housing development, leaving death and destruction in its wake, headed toward my handwritten notes. As I snatched away the notebook, the flood plunged on, lifting two rosemary branches as though they were matchsticks and cascading over the edge of the table and into an open silverware drawer.

Cesare never warned me about making pasta near an open drawer. He did suggest that I would do better with an electric mixer to form the dough, kneading it afterwards by hand. My wife contended, among other things, that if I had washed the silverware immediately, it would not have taken on the feel of industrial-grade sandpaper. I replied that if laundry science had been my goal, I would not have traveled thousands of miles to a remote hilltop in Piedmont.

"Food eaten in anger turns to poison in the stomach," I reminded my wife when dinner was ready, quoting a timeless Sufi saying. But the danger was past, for when the tastes of the Langhe were spread before her, she grew docile as a lamb and congenial as a kid turning slowly over an acacia fire. FOOD ▶ 610

FOOD NOTES

Americans' quest for la dolce vita continues. Here, the latest **Italian offerings**

At Le Madri, CLOCKWISE FROM TOP: Skate with fresh fava beans, lobster with polenta, and tuna carpaccio with sea urchin roe

LOVERS OF ALL THINGS ITALIAN CONtinue to have reasons to rejoice. Certainly the most historic news of the season is that *prosciutto di Parma*—arguably the world's greatest ham—will be imported to this country for the first time since 1967, when an outbreak of swine disease (affecting livestock, not people) caused the USDA to ban shipments. After endless bureaucratic wrangles that led to threats by some Italian politicians of withdrawal from NATO and that ultimately required the intervention of former American ambassador to Italy Max Rabb, the prosciutto is available again, much to the delight of grocers like Giorgio DeLuca of Manhattan's Dean & DeLuca. For years they have been forced to sell prosciutto cured here or in Canada—good but vastly different. *Prosciutto di Parma* is made only from Italian pigs preserved naturally with salt and dried in the cooling winds from the Apennine mountains. DeLuca, back from a recent buying trip, says the best Parma hams have a sweet, unctuous taste with nutty undertones and a firm, chewy texture.

Giorgio DeLuca prosciutto shopping in Parma

Among the restaurateurs sure to utilize the prosciutto is Pino Luongo, owner of the Hamptons' popular Sapore di Mare and now Manhattan's Le Madri. At his new restaurant, Luongo hopes to offer the cuisine of all twenty Italian regions, and he has earned much publicity with the announcement that every six months head chef Alan Tardi will be joined by a new trio of real Italian "mamas." Hype or not, the results so far have been delicious. Among the best of the current offerings: fresh prawns with tarragon-scented white beans, lobster with a sweet corn polenta, airy tortellini filled with a fava-bean puree. The cathedral-like space, designed by Peter Marino, is filled with all the beautiful faithfuls (in one night, Lauren Hutton, Stephen Sprouse, Dianne Brill, Calvin Klein, and Steve Rubell) who followed Luongo from the still-divine Il Cantinori.

Those who prefer to do it themselves should turn to Mary Taylor Simeti's wonderful new *Pomp and Sustenance* (Knopf), subtitled "Twenty-Five Centuries of Sicilian Food." In addition to the lore, there are beautiful photographs and recipes from each period. Among them: the classic pasta with sardines, currants, and pine nuts dating back to the Arab invasion of the ninth century, and the swordfish pie favored by the eighteenth-century aristocracy. ▼

The best of the California wines

This is, as everyone has surely noticed by now, the age of California wine. Oenophiles who once delighted in showing off their French La Tâches and Latours now brandish bottles bearing the unlikely appellations of Cakebread or Bonny Doon. Enter Robert M. Parker, Jr., editor of the bimonthly *Wine Auditor* and author of *Parker's Wine Buyer's Guide* (Simon and Schuster), to inject a sour note. Parker has consistently found most of the state's offerings overpriced, too acidic, and too technologically "manipulated" by the young zealots from the University of California at Davis, where many of the state's winemakers come from. He doesn't lighten up in the latest (1989–1990) edition of his book, but he does name a few dozen vineyards (out of more than five hundred) that defy the trend. Among the wineries producing "outstanding" chardonnays are Kistler, Robert Mondavi, Simi, and Trefethen. Outstanding cabernet sauvignons and merlots include those from Groth, Heitz Martha's Vineyards, and William Hill.

Top: BRIAN HAGIWARA; *left:* OBERTO GILI

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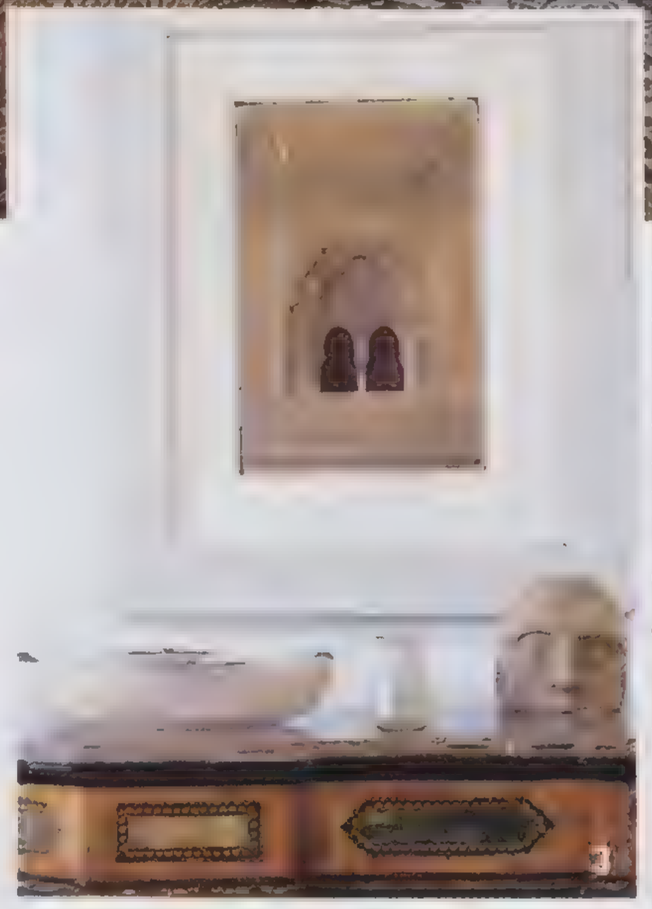
Exotic treasures and secondhand serendipity meet in the **coolly eclectic interiors** of Stephen Sills.

MICHAEL BOODRO pays a visit

THERE IS SOMETHING OF THE WORLD-weary traveler about the rooms Stephen Sills creates. They seem the private retreat of some intrepid, visually sophisticated explorer who has gathered artistic treasures and quirky curios from the far corners of the world, the lair of a man with a penchant for the Near East who, tired now, has returned to civilization, to a soft easy chair and a chance to put his feet up, surrounded by his beautiful mementos.

Of course, in Sills's case, the treasure hunts are as likely to have taken him to the Paris flea market, a secondhand shop in Maine, or some of Madison Avenue's priciest antique dealers (depending on the client's budget). And though he's come a long way—from Oklahoma to Dallas to Paris, where he worked on several projects for the legendary Renzo Mongiardino, and finally to New York City—what exhausts him is not jet lag but the rigors and intense competition of the design world. The spare but subtly detailed interiors Sills designs with his associate, James Huniford, serve as a striking counterpoint to the overdesigned, overstuffed chintz-upon-chintz cacophony of so much social decorating.

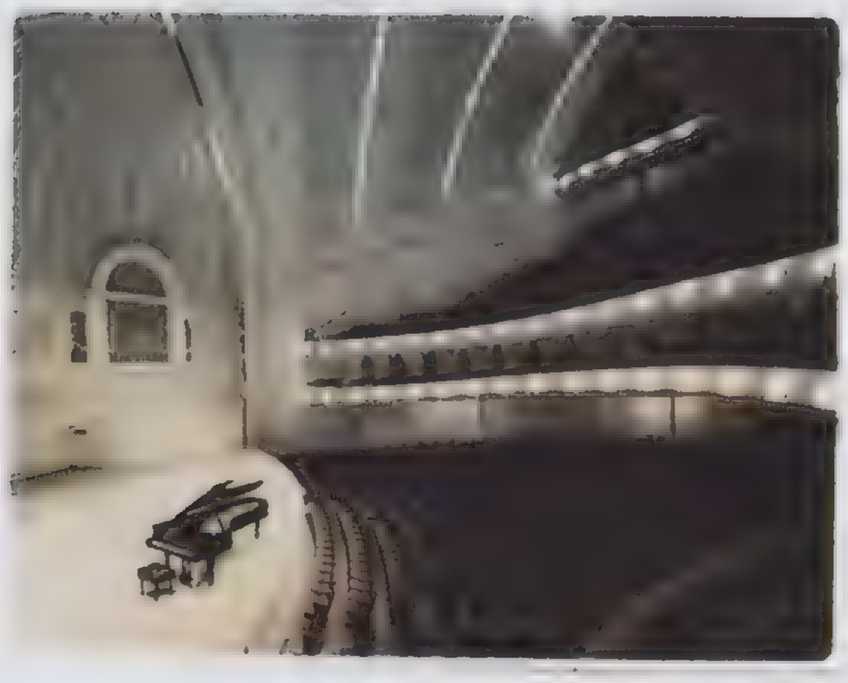


"I don't think we have a style," says Sills. Indeed, the strongest trademark of their rooms is softness and ease, a virtual sense of ennui. But that very absence of effect can be striking—especially in contrast to the fussy and ostentatious extravaganzas of this year's Kips Bay Decorator Show House, where Sills's restrained and shadowy bedroom was much commented on. "Our room was messy," says Sills, "not posed. I hate ▶ 618

1. Stephen Sills and James Huniford on the prowl. 2. In their apartment, an antique Karabagh rug and a plaster molding of Sills's design unify a 12th-century Mameluke pot, an American Arts and Crafts lamp on a Jean-Michel Frank column, and a Thonet chair. 3. An Egyptian alabaster bowl and an Etruscan mask on an Italian table.

1 CHRIS CALLIS; 2–3 MICHAEL MUNDY

When There's Nothing On At The Movies,



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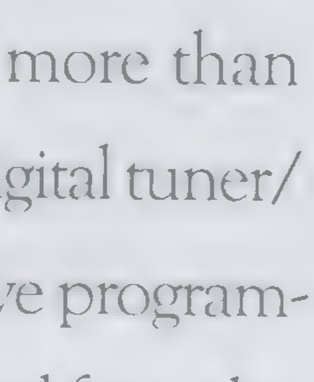

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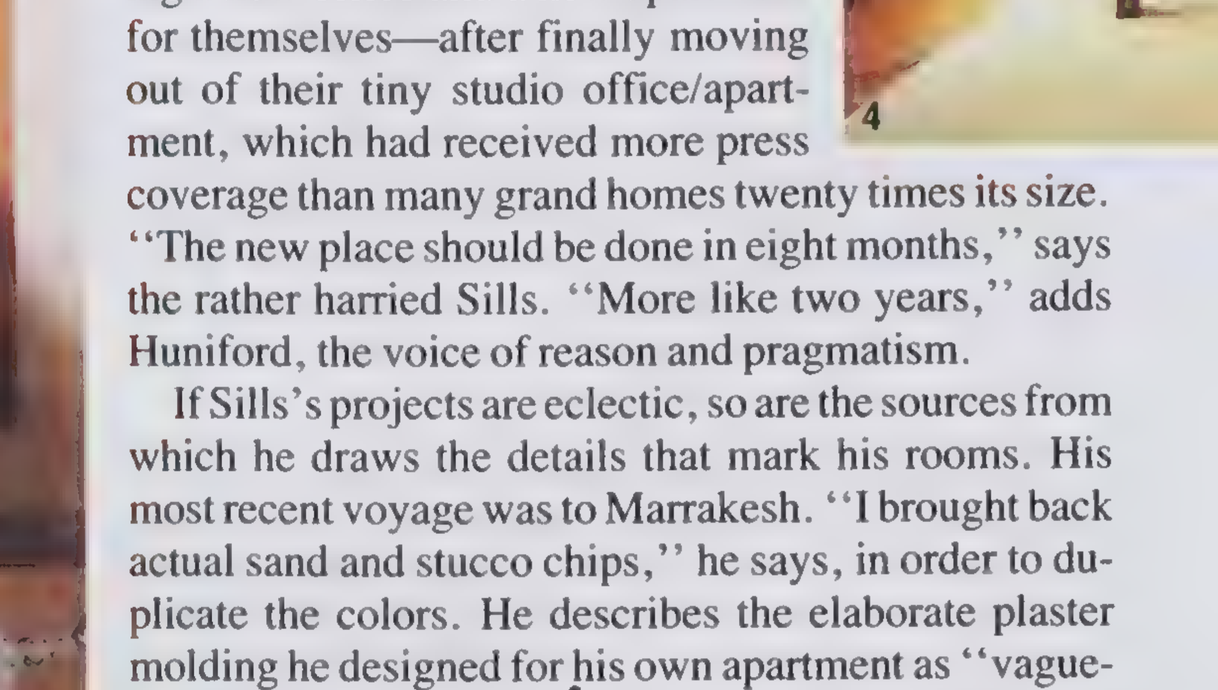
that look. And our style has nothing to do with money, but with a point of view. We might put something that cost ten dollars next to something that cost fifteen thousand.''

If serenity and simplicity are an aesthetic ideal, they are far from an achieved reality, due to the firm's success. After only four and a half years in New York, the duo has attracted a list of clients that is the envy of more established firms. They are finishing a large house in Southampton, where Sills has combined pre-Biedermeier Viennese furniture with bentwood pieces and turn-of-the-century American Egyptian revival. They are currently working on a sixteen-room apartment in New York's legendary Dakota, in the style of old New York—''Edith Wharton, but lighter''; a ''very contemporary'' apartment for a young couple; and two houses in Greenwich, Connecticut, one a ''gloomy'' stone Tudor. As if that weren't enough, they are also renovating a new office and a new apartment for themselves—after finally moving out of their tiny studio office/apartment, which had received more press coverage than many grand homes twenty times its size. ''The new place should be done in eight months,'' says the rather harried Sills. ''More like two years,'' adds Huniford, the voice of reason and pragmatism.

If Sills's projects are eclectic, so are the sources from which he draws the details that mark his rooms. His most recent voyage was to Marrakesh. ''I brought back actual sand and stucco chips,'' he says, in order to duplicate the colors. He describes the elaborate plaster molding he designed for his own apartment as ''vaguely Hellenistic,'' and he adapts designs for stencils he uses from Moroccan and Islamic handicrafts and the antique textiles he collects ''from everywhere.''



1–4 MICHAEL MUNDY; 5 OBERTO GILI.

1. In a bedroom designed for the Kips Bay Decorator Show House, a chair upholstered with a reversed paisley is topped with an antique Moroccan textile. 2. An enigmatic array: ancient African money, a Russian egg, a leather Hermès flask found at a flea market, and a Moroccan bronze. 3. In a Brooklyn brownstone, Sills placed an old Boston family portrait over the marble mantle; a Liberty of London Egyptian revival stool balances the 19th-century English chair. 4. In their former apartment/office, twin Russian tables, a 19th-century ordnance map, architectural drawings. 5. In a New York town house, French Art Deco parchment chairs by Arbus contrast with 18th-century Louis XVI chairs in cream leather. The gilt chairs are 18th-century Austrian.

He also designed the wallpaper for his apartment, and then glazed over it repeatedly. "Only a hint of pattern shows through, so it looks old and faded." The creams and whites and warm golden tones he is using there are what first brought him attention, but Sills is also expanding his color range. Current projects include a house in shades of denim, taupe, and charcoal and an apartment in curry yellows, raspberry, and violet. "But all the colors are knocked down and softened," Sills explains, "as if they were a hundred years old and had been exposed to the sun."

Sills says he prefers working with tough, opinionated clients. "I've done my best work for clients who have their own sensibility, who know how they want to live. I like working when it's a true collaboration. When people are demanding, you go that extra ten yards." Says Huniford, "Our work is about people's homes. We become friends with our clients." Then he adds with a shrug, "Well, at least most of them."

Sills maintains he isn't interested in mass-market design or licensing his increasingly prominent name. "That just makes you old hat in about seven years," he explains. "And we don't want to get tied down." ♥

Calvin Klein

COLLECTION

FALL

1989

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DALLAS PALM BEACH

VOGUE

POINT OF VIEW

getting the most out of fall...

Competition, they say, is good for business. It's also good for fashion. Like his bustiers and bows or not, Christian Lacroix stirred up the stagnant waters in France and pushed his fellow designers to new creative heights. A similar phenomenon is happening here. Young thinkers—Michael Kors, Charlotte Neuville, Isaac Mizrahi, Marc Jacobs—inspired by the nonstop pace of New York City, are challenging the old guard to redefine fashion, to make it freer, more whimsical. An oversize T-shirt is reinvented as an evening dress covered with sequins; a business suit suddenly appears in muted ocher plaid. Or in stretch tweed. Michael Kors believes they may accidentally be inventing new hybrids: "My stretch Donegal tweed suit sums up the contradictions in urban life," he quips. "Miss Marple meets Tina Turner." While not as established as the industry giants, these young upstarts are a force to be reckoned with . . . . Undergoing change as well: the color black. You'll never see it plain and simple again (or at least in the near future). Black dresses scintillate with glass beads; black pants glimmer with sequins; black jackets clink with beaded fringe. This is the final stop for the ornamentation craze that started at last spring's couture . . . . At night, there's a new silhouette to watch: the floor-length column dress. Voluptuous movie stars made it famous in the thirties; now it's back with a daring simplicity—with cutout backs, with bugle beads, with the sexiest velvet or lamé that just skims a well-toned body . . . . For those who like evenings short and sweet, there are dresses (high-waisted in searing orange; double-tiered short trapezes) that Twiggy would have loved. Many designers, in fact, found the 1967 model a perfect muse for 1989 . . . . A whole range of dressing gowns—ornate and brocaded, beautifully colored—go out at night or stay in . . . . Fake fur is now done with such finesse that it almost looks real. . . . And throughout the issue: a conscious difference in the way clothes are worn: leggings substituting for skirts; fur-trimmed gloves and collars adding texture to even the most subtle gray suit; suede pumps becoming the shoes of choice.

INSTEAD OF A COAT:
A jacket. One that's equally warm but more versatile (a short coat really), even part of a suit. . . . Or a heavy oversize sweater—that's cut like a man's.

THE NEW NEUTRALS:
Camel/gray. No longer just for duffle coats, camel moves into the city over black. Gray becomes a fur, an accessory, a tweed jacket.

SHINE:
The interest in metallics turns to bronze. The wearing? Always with a light hand: bronze pants with a plain sweater; a bronze jacket over sleek black leggings. . . . Or maybe just bronze nail color.

new york news

While shaking up fashion: a group of New York City designers who count the city—and its women—as inspiration. Diverse as they are, their clothes share an underplayed elegance—and the chameleonlike ability to move from day to night.

Suitable attire in or out of New York City restaurants such as 150 Wooster or Indochine, THIS PAGE A solidly sequined silk chiffon dress striped in hell, pink, and Marc Jacobs for Ellis. Bergdorf nan. In this story: by Julien d'Is, Paris; makeup by Stéphane Marais for l'Agence Bruno, Paris. Details, more stores, last pages.

on Editor:
Grace Coddington
Photographer:
Peter Lindbergh

"The city is about taking risks," says Charlotte Neuville. "Why fade into the background when you can light up the sidewalk wearing unexpected colors?" THIS PAGE: A single-breasted jacket and pleated pants in a mix of colors by Charlotte Neuville. Wool jacket, about $375; pants, about $280. Jacket and pants at Bergdorf Goodman. Pants at Balliet's. Corum watch. OPPOSITE PAGE: A new take on tweed—in stretch; a boy's-cut jacket and a pencil-straight skirt by Michael Kors. Jacket (about $760), skirt (about $280), and silk shirt (about $410). Bergdorf Goodman; Nan Duskin, Philadelphia; Balliet's. Details, more stores, last pages.

new york news

"My
inspired dresses for a
knight in the city," says
Isaac Mizrahi.
[illegible]
[illegible] size 6
[illegible]—boat neck,
sequined silk chiffon
dress. Saks Fifth Avenue;
Ultimo Ltd., Chicago; The
Gazebo, Dallas. OPPOSITE
PAGE: The boldest stripes—
Isaac Mizrahi's swingy silk
satin topper.
Bloomingdale's; Ultimo
Ltd., Chicago; Ralph
Davies, San Francisco.
Satin boots, Manolo
Blahnik for Isaac Mizrahi.
[illegible]

"The New York City woman has enough style and confidence to just throw a big sweater over a pair of tights and go," says Marc Jacobs. THIS PAGE: A slouchy cashmere sweater that makes the transition from city to weekend. By Marc Jacobs for Perry Ellis. Bergdorf Goodman. Suede boots by Perry Ellis Collection. OPPOSITE PAGE: **Michael Kors says he chooses suede for its versatility. "This same suit can be worn with an undershirt and sandals next spring."** Suede jacket (about $1,210), skirt (about $610), and wool turtleneck sweater (abo[illegible] 50). Bergdorf Goodman; Hirshleifer's, Manhasset NY; Neiman Marcus. Make-up that works—Prescriptives A Better Powder in Neutral II. Details, mo[illegible] stores, last pages.

new york news

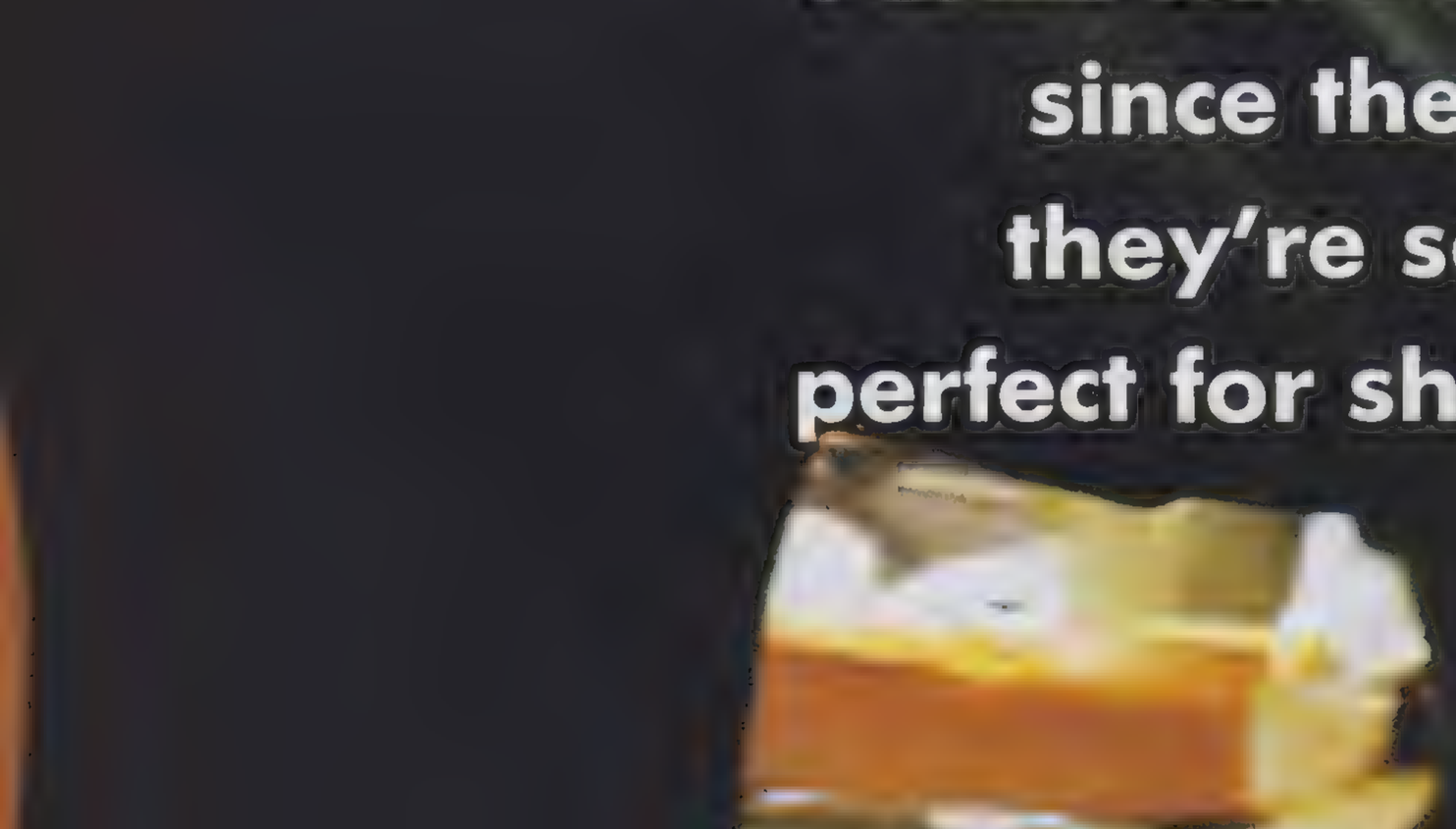
the new

The latest look for smart girls—from the hand of Bruno Pittini for Dessange, who devised these gentler waves that need no upkeep. But all perms take gladly to Clairol's Condition Styling Spritz, a moisturizing formula that gives any style an added boost. All four models are stars of the bistro in Azzedine Alaïa. Makeup by Regine for l'Agence Bruno, Paris. Details, stores, last pages.

Editor:
Carlyne Cerf de Dudzeele
Photographer:
Ellen Von Unwerth

wave

Perms have come a long way since the fifties. Now they're soft and sexy—perfect for short, cropped hair



A body wave changes the message that short hair sends. Short hair declares "irreverence," "sass"; with a soft perm it whispers "trust me." Short hair says "less." Permed hair says "more." Short hair says "organized." Permed hair says "open for change." Short hair says "sporty." Permed hair says "romantic." Together, they look just right.

For women who fear that cutting their hair will make it less versatile, perms provide the answer, adding soft body, fullness, workable waves. It's a versatility that enables short hair to adapt to any fashion look. On these pages, stylist Bruno Pittini, creative director of the Bruno Dessange salon, NYC, tailored each perm to the model's specific hair type and style. The goal: to achieve a look as beguiling as the clothes the models were wearing. The result: hair that moves freely, that heightens the look of a long neck, an exposed back—sexy, sophisticated, feminine, definitely *pretty* hair.

Forget your images of perms past, of tight Lucy Ricardo, Betty Grable, Lois Lane hair; of overprocessed Sandra Dee hair; of too-long seventies perms. Confront—and overcome—your personal nightmares of perms gone bad, perms that dried out, singed, or discolored your hair, perms that made you look as if you'd just stuck your finger in the socket.

Today's perms don't look like perms; many don't even smell like perms (for example, Aveda's Aromatherapy perm, Sebastian Solution Perm). The last ten years or so have seen an evolution toward milder, less damaging perms and a revolution in perm thinking: perms no longer mean just curls but often subtle waves, lift from the roots, pure volume. New fast perms (such as Redken's Velocity 5 perm) mean that a woman's hair can go from flat to full, sweeping waves during her lunch hour, needing little more time than a haircut. Some new perms aren't permanent at all but can be washed out in a few days; other "self-timing" perms prevent hair from becoming "overdone."

"We can now allow for more flexibility in perm formulations; the basic chemistry of permanent waving remains the same, but products can be much milder because they don't have to produce a tight curl," says John Corbett, Ph.D., vice president of technology for Clairol. The new perm can be a boon to women with naturally curly hair—who like their curls but just wish they were looser. A perm on large rods will turn even an unmanageable frizz into soft waves.

All perms work on the same basic principle: a waving solution breaks down the disulfide bonds of the hair, and a neutralizing solution, applied after hair has been reshaped to the style of the perming rods, rebuilds those bonds. Today's formulations strive toward an ever-lower pH, making them milder than the alkaline perms of yesteryear. Most perms rebuild about 90 percent of hair bonds, leaving about 10 percent broken, which makes hair slightly more porous. Many perms include a conditioning step, taking advantage of the more "open" hair shaft, which is better able to absorb conditioner.

"Women are often fearful about perms," says Joe Rajunas, director of research for the Personal Care Group at Gillette. "Will she hate the perm? Will it be too curly?" Actually, disastrous perms can be sorted out relatively easily. By applying a diluted mixture of the waving solution to the hair after it's been neutralized, the stylist can make it loosen and "drop."

In many cases, these qualms have been resolved. Consider, for example, the temporary perm, which enables one to wait as long as seventy-two hours after perming before applying the neutralizer. "This allows a woman to live with the perm for a day or so to see if she really likes it," says Ronald DiSalvo, Ph.D., director of research and product development for Paul Mitchell, whose Symmetry Wave is one such perm. "If the woman doesn't like the perm, she can just let it drop out." Gillette's Epic Waves Try-On Perm, designed to last two weeks or so, gives first-time permers the option of turning back.

Milder perm formulas also mean that it's safer than ever before to perm color-treated or already permed hair. Many of Zotos's perms, for example, have a stop-action feature that literally turns off the bond-breaking action of the waving solution before it goes too far. Jheri Redding's One 'n Only Perm and Redken's Perm Art have similar self-controlled features.

For these looks, the top layer of hair is untouched and the underlayers are tightly permed for volume

However, a permanent wave will look only as good as the skill of the person applying it. "Go to a salon that has an on-staff perming specialist," says Clancey Gurn, head of the chemical department, Vidal Sassoon, Chicago. "A good perm begins with a thorough analysis of hair type and condition and then needs a good haircut as a base. In the past the perm determined the style of the hair; today the haircut determines the style, and the perm should enhance it."

Innovations in wrapping techniques mean that a perm can be custom-designed for each woman. Creative designers at Zotos roll hair in everything from straws and chopsticks (for long-haired spiral looks) to plastic bobbins and spools for tighter curls. "For crimped looks, perming specialists use flat wraps—around tongue depressors, for example—and for tighter curls, many wrap hair around star forms and pagoda shapes," says David Cannell, Ph.D., corporate vice president for technology, Redken.

For the looks on these pages, Bruno began by thoroughly analyzing the condition of each model's hair, then gave each a good haircut as a base. He left the top of the hair untouched in each case, and tightly permed the hidden underlayer of hair for maximum volume, and alternated the direction of the perming rods on the rest of the hair to create natural waves with guaranteed problem-free grow-out.

—LAURA FLYNN McCARTHY

Bruno Pittini for Dessange shows the discreet charm of the new perm. Beautiful back by Clarins (Exfoliating Body Scrub). V-neck bodysuit by Azzedine Alaïa. Makeup, Regine for l'Agence Bruno, Paris. Details, last pages.

COLOR STRATEGY

...essories ...ple camel ...PAGE. A pair ...hains and ...edallions ...e), all by ...by Donna ... Creating ... Ombre ...Shadow in ... Chanel. ... Lauren's ... pocketed ...llection by ... coat ... Polo/Ralph ... DKNY ... ...

Fashion Editor:
Carlyne Cerf de Dudzeele
Photographer:
Peter Lindbergh

camel's back

The new neutral replacing navy and black for fall: camel–in shades from cream to deep taupe. Once strictly a casual color, camel now surfaces in evening dresses, suits, even accessories. And, mixed with black or pale tones, it achieves a new sophistication

CLASSICAL STUDIES

A classic that really deserves the title, OPPOSITE PAGE: A luxurious, knee-length wrap coat of natural golden Russian sable. By Louis Dell'Olio for Anne Klein by Michael Forrest. Macy's Herald Square; E. C. Dittrich Furs, Detroit; I. Magnin. THIS PAGE: A different slant on the classic camel-hair suit—a short coat (not a jacket) plus a skirt. Wool coat (about $1,300) and skirt (about $500) by Carolyne Roehm. Bergdorf Goodman; Jacobson's; Nan Duskin, Philadelphia. Turtleneck by N. Peal Cashmere, about $320. N. Peal Cashmere, NYC, San Francisco, Ontario Canada. Details, more stores, last pages.

camel's back

NEUTRAL APPROACH

A long, straight, double-breasted wool coat mixed with rich jewelry, OPPOSITE PAGE. By MaxMara, about $1,170. Charivari Woman, NYC; Sadow's, North Dartmouth MA; Malouf's, Lubbock TX. Earrings and necklace by Chanel. To add shine to hair: Shinsen Glass by Redken. THIS PAGE: Less stark than black for evening—a long silk dress in [illegible]. It has an inverted V [illegible] and a [illegible] Beverly Hills. Details, [illegible] stores, last pages.

COVER STORY

Shades of camel and beige are the choice for everything from suede jackets to silk [illegible]. THIS PAGE: Giorgio [illegible]

TONE ON TONE

Switch accessories and this oversize sweater and tights can go from sophisticated to casual. THIS PAGE: Funnel-neck sweater and stirrup leggings in cashmere. Sweater by Donna Karan New York, about $1,345. Bloomingdale's; Dayton; Nordstrom, Virginia. Leggings by DKNY, about $135. Bloomingdale's; Bullock's; Nordstrom, Orange County CA. OPPOSITE PAGE: Absolute glamour—a short sable coat. By Adolfo for Louis Milona. Macy's, Herald Square; Marshall Field's; Bullock's. Frizon for Mikli glasses. The subtle lip accent: Hydra-Riche Hydrating Creme LipColour in Amande

bronze cast

As designers move toward a more wintry palette, they have begun to substitute bronze (or bronzed gold) for true gold in everything from long fur coats to crystal necklaces and acrylic cuffs. The most interesting way to wear it: in a clever mix—matte pieces paired with ones that shine

MIX IT UP

A casual sweater dresses down sophisticated beads. Skirt by Azzedine Alaïa. At Alaïa, New York. Cashmere cardigan by Donna Karan New York. About $1,200. Bloomingdale's; Perkins Shearer, Denver. In this story: hair, Didier Malige for Jean Louis David; makeup, Mary Greenwell. Details, more stores, last pages.

Fashion Editor: Grace Coddington **Photographer: Patrick Demarchelier**

bronze cast

COAT TALES

jet set

The little black evening dress sets off

"The black dress is irreplaceable," says Karl Lagerfeld. To make it new, he chooses mousseline and georgette "because their transparency seduces me." Here, a "dress" that's really a sequined top—studded with gold buttons—and a silk chiffon skirt. By Karl Lagerfeld for Chanel. Chanel Boutiques, NYC, Chicago, Beverly Hills. In this story: hair cut and styled by Julien d'Is, Paris; makeup by Stéphane Marais for l'Agence Bruno, Paris. Details, more stores, last pages.

Fashion Editor: Carlyne Cerf de Dudzeele
Photographer: Peter Lindbergh

in a new direction. Sheer fabric reveals skin, sequins add shine

"Black is no longer something to hide in," says Isaac Mizrahi. When shine is added to black, he believes, it's almost as bright as color. THIS PAGE: Sequined silk chiffon pants. Barneys New York; Neiman Marcus; Fred Hayman, Beverly Hills. Fur bolero by Geoffrey Beene for Goldin-Feldman. OPPOSITE PAGE: Yves Saint Laurent often cuts his black evening jackets in wool; for fall, he does another version in sequins. By Yves Saint Laurent Rive Gauche. Yves Saint Laurent Rive Gauche Boutique Femme, NYC; Yves Saint Laurent Rive Gauche Boutique, Washington DC; Nan Duskin, Philadelphia. Details, more stores, last pages.

Romeo Gigli typically works with the man-tailored suit—in gray or offbeat shades. Here, one of the few times he chooses black. The jacket is cut with an Empire waist and trimmed with black glass beads. By Romeo Gigli Su Misura. Bergdorf Goodman; Gallay, West Hollywood CA. Details, more stores, last pages.

The short black dress used to be "basic," says Geoffrey Beene. "It's moved on to have impact." THIS PAGE: His curvy bustier dress and bolero are covered in sequins. Saks Fifth Avenue; Charles Sumner, Boston; Fred Hayman, Beverly Hills. OPPOSITE PAGE: "The new black is a total contradiction," says Eleanor Brenner. "It is strictly tailored but very sensual." Brenner follows through on that idea with her suit in soft wool crepe. Jacket (about $448) and skirt (about $198) by Eleanor P Brenner. Saks Fifth Avenue; Montaldo's; DeMilles Fashions, Sacramento. Details, more stores, last pages.

Today's models may be less mugglike than Twiggy but some sixties looks won't go away. New revivals short skirts, loud colors, and swingy dresses

the short

HELMUT NEWTON

form

bright thinking

The strong looks of fall—clothes with offbeat color, fringe, beads, sequins—require strong makeup. Here, the bronze- amethyst, and pumpkin that won't play second fiddle to a dress

bright thinking

In the fall, the light is different. The sun retreats farther south, favoring the earth with that sidelong glance that points up the subtle harmonies of color. And nature decks herself out in secondary colors—tawny oranges, burnt gold. Gone are summer's exuberant primary colors. They jar in the subtler light of autumn.

It is these secondary colors, which in cosmetics lingo include "pumpkin" and "amethyst," that work best. They function splendidly as harmonizers with camel, the important new color for fall clothes.

But one must be very intelligent about one's choices of shades within this autumn range—and it's helpful to remember some tricks from freshman art class.

All the tawny shades of autumn—burnt orange, blazing sumac, burnished amber, and spicy paprika—have a yellow base. They are perfect for blondes but tricky for others whose natural skintone, whether lightly tanned or not, has a contrasting pinkish cast.

Makeup artist Mary Greenwell acknowledges that pumpkin is a rather difficult color for some women to wear: "Certainly in winter, any sort of yellow around the eyes (and pumpkin has a yellow base) will make you look rather ill. You'd have to use bronze mixed in with it. This would be absolutely smashing on redheads, certainly on a pale face." There are several things to remember with this look: do nothing to the eyebrows—don't emphasize them. Other colors must be subtle. Use brown mascara and brown eyeliner (rather than black) and a soft chestnut pencil under the eyes. "Maybe bronze on the cheeks," says Greenwell. "Be careful not to look as if you have a suntan only on your cheeks. It's probably best, if you've bought your new bronze cheek stuff, to use any old pink blush brushed lightly over it."

Restraint is the important factor. "You want to make a statement with these colors but still be approachable," advises makeup artist Sonia Kashuk. "Makeup with more emphasis on color acts as an accessory on the face. The colors must blend with the skin tones and be applied lightly so that there is a certain transparency. Bronze, of course, adds a valuable 'softener.' And don't overdefine the lips. Outlining them in brown is a mistake. Work with the existing shape and matte down any lip color a bit."

Use a light touch with amethyst. This is a "cool" color (remember your art), which tends to recede.

François Nars advises that not everyone can wear purple. Best on pale skin, "it looks weird on tans. Use it as a highlight to the face, to pull out the color of the skin. Maybe a pumpkin lip, bronze eye, purple eyeliner close to the eye." Nars views bronze as the perfect counterpoint. "Bronze is beautiful for evening. You could go straight from work to dinner by adding some bronze to your daytime makeup (to the cheekbones or lids—or on the center of the mouth for glitter). Amethyst mixed with bronze really makes the face come alive."

Mary Greenwell would use amethyst eye shadow "only on the lid, not on the bone. And not under the eyes, since it would tend to close them up. Line the lid in soft brown, avoiding black mascara and black eyeliner. This look is much more gentle than the 'smoky eyes and red lips' effect we are used to. You can't really have a red mouth with these colors. Bronzy pumpkin is best for the mouth, or even a bit of bronze alone slicked over glossed lips. With amethyst eyes you could also use a deep rusty red lipstick."

The intensity of some purple shades requires eyebrows that are a little thinner, a little lighter than one is used to. They might also be drawn longer with the help of a little pencil (try a sheer-colored wand with conditioner). "Keep the real shape, and maybe add a bit of color, although for this look the browns must be lighter than the hair," counsels Stéphane Marais. "And the lips—always natural." His "natural" requires a certain artifice: "Draw a bit of shape—only at each corner (never paint the whole outline). Then, after moisturizing the lips, rub a bit of color into the middle with your finger to give the mouth some volume. I use blusher sometimes, or some of the powdered lipsticks. The new mouth is soft and rather vague." (The eyes and mouth should never compete; wear a strong mouth only with a soft look on the eye.)

All the makeup artists consider bronze indispensable. More pungent than silver, with less wattage than gold, it is cool and warm at the same time. It harmonizes perfectly with pumpkin lips and also with anything amethyst, and makes the new colors more generally wearable.

With this much color, the perfect manicure becomes more and more important. Nails are seen as an accessory to the look—almost as homegrown jewels. And the choice of color, just as on the face, is dictated by skin tone. The rules are the same: pinkish skins are unhappy with yellow-based colors, and the bluer purples look wrong on darker or tanned hands. On the nails, however, one can indulge in more intense color than one might think of using on the eyes. By choosing a subtle contrast with the eye color—or matching the lips exactly with a marvelous chromatic enamel—one completes the picture.

—LESLEY CUNLIFFE

COLORS, FROM TOP LEFT: 1. Intelligent Skincare's Nail Lacquer in Tangerine; 2. Estée Lauder's Perfect Lipstick in Perfect Pumpkin; 3. Prescriptives Lipcolor in Tile; 4. Lancôme's Blush Majeur in Blushing Sienna; 5. Shiseido's #15 Purple Nail Lacquer; 6. Borghese's Lilla Provacante One Coat Nailcolor; 7. Elizabeth Arden's Wild Violet/Lavender Luxury Eye Color; 8. Chanel's Eyeshadow in Sunset/Midnight; 9. Christian Dior's Scintillating #703 Eyeshadow; 10. Max Factor's Lipstick in Sun Bronze; 11. Guerlain's Terracotta Bronzing Powder; 12. Clinique's Transparent Buffer in Think Bronze; 13. Brush Blush Sunburst Coral Collection by Maybelline; 14. Clarion Nail Color in Cinnabar.
OPPOSITE: The importance of bronze prompts artistic license. L'Oréal's Bronze Coin Nail Polish, Giorgio's Extraordinary Bronzing Powder.

One outcome of the athletic eighties: dresses cut to show the body at its best. OPPOSITE PAGE: A refined cutout—in panne velvet. By Geoffrey Beene. The Shop of Geoffrey Beene, NYC; Kaufmann's; Nan Duskin, Philadelphia. THIS PAGE: Ralph Lauren's "seamless" and strapless sheath. In velvet from Collection by Ralph Lauren, about $1,200. Bloomingdale's; Polo/Ralph Lauren, Birmingham MI. In this story: hair, Peter Savic; makeup, Carol Shaw. Details, more stores, last pages.

Fashion Editor:
Polly Mellen
Photographer:
Herb Ritts

the straight and narrow

Jean Harlow made the long, curvy columnar dress–in stark white satin–famous in the thirties. In the fifties, designers added glitter. Today, it's equally glamorous–but not as retro. The difference: a wider range of fabrics; clean, cutout designs

the straight and narrow

OPPOSITE PAGE: "When I first saw this dress on Stephanie Seymour," says photographer Herb Ritts, "I thought: move over, Jessica Rabbit!" Scaasi Boutique by Arnold Scaasi. Elizabeth Arden Salon; Montaldo's; Nordstrom. THIS PAGE: A body-conscious red dress worthy of Marilyn Monroe. In gold-beaded cashmere jersey by Louis Dell'Olio for Anne Klein & Co. Saks Fifth Avenue; Jacobson's; Nordstrom, Los Angeles. Even bare shoulders get a touch of shine and color with Bronze Glow pressed powder by Intelligent Skincare. Details, more stores, last pages.

the straight and narrow

Isaac Mizrahi—always one step ahead of what's expected—goes for Las Vegas lamé, yet drapes it like a classic toga. LEFT AND RIGHT: A front and back view of Mizrahi's flowing column dress—slit high in front for maximum exposure, it forms a dovetail at the hem. By Isaac Mizrahi in silk blend. Bergdorf Goodman; Saks Jandel; Nan Duskin, Philadelphia. Details, more stores, last pages.

Fake fur changes its spots: last year's big leopard prints are scaled down to work with jeans for day, black leggings for night. NEAR AND FAR RIGHT: Emporio Armani's "ocelot" coats. Short version, about $700. Longer version, about $1,110. CENTER: Sonia Rykiel has made fake fur coats one of her signature looks. Her latest—with a matching scarf, about $1,305. In this story: hair, Didier Malige for Jean Louis David; makeup, Moyra Mulholland. Details, stores, last pages.

Fashion Editor: Polly Mellen
Photographer: Patrick Demarchelier

great

Fake fur stands out this season because of the cuts, the colors, and the imitation spots—which are refined enough to pass for the real thing

pretenders

great pretenders

The beauty of a fake fur: it can roll up under an airplane seat and double as a blanket without getting ruined. Toggle jacket by Options, about $650. Bonwit Teller, NYC, Boston; Neiman Marcus. Cotton piqué shirt by Isaac Mizrahi, about $470. Wool pants by DKNY, about $265. More beauty: Elizabeth Arden's Flawless Finish Pressed Powder in Translucent Light. Details, more stores, last pages.

great pretenders

The other side of fake fur: patterns—such as tartan—and colors—red, green, blue—that are not meant to look real. Long buttonless coat, Vogue Pattern #2347. Fabric from Karl Ebyl for Strachman Associates, NYC. Black ski pants by Ralph Lauren Activewear, about $270. Polo/ Ralph Lauren, NYC, Pittsburgh.

Imitations were once meant for women who couldn't afford real furs. Now they are true fashion items. Plaid jacket, Vogue Pattern #1446. Fabric from Karl Ebyl for Strachman Associates, NYC. Louis Vuitton scarf. Leggings by Giunco. A subtle accompaniment: Revlon's New Complexion Loose Powder in Translucent Light. Details, more stores, last pages.

A departure from the traditional straight and narrow: a coat with an elongated collar, miles of swing. By Emporio Armani, about $1,040. Emporio Armani Boutique, NYC.

The depth of shine, the real fur look, comes from new coloring techniques—gradations of color applied to every strand. A toggle coat by Options, about $1,100. Bonwit Teller, NYC, Chicago; Neiman Marcus. Adrienne Vittadini wool scarf, about $240. Details, more stores, last pages.

tennessee rising

All his life Tennessee Williams clung to Orpheus Descending, *his passionate testament to the "fugitive kind." On the eve of its return to Broadway,* **Meade Roberts** *offers a personal memoir of play and playwright*

Williams, LEFT, in 1957, the year *Orpheus* opened and closed on Broadway; ABOVE, with Frank Merlo, his longtime lover, at the Key West retreat where Williams did much of his writing.

DAILY NEWS

March 22, 1957

'Orpheus Descending' Has Fiery Scenes and Acting, but It Misses

By JOHN CHAPMAN

No playwright could ask for better treatment than essee Williams got from the Producers Theatre at Martin Beck last evening. Here, in "Orpheus Descend- was a splendid cast, and f the cast was a director rought fire wherever fire e struck, which was often. e play is an oddly frag- y affair which never quite to grips with itself. It is ke random samples of all s' dramas and all his char- han it is a theatrical work satisfying singleness of

is a great deal of beauty heus Descending"—the f writing and the beauty ssion; but there also is eal of obvious trash. One ertain what Williams is t, or where he hopes he The ending, which is on te of melodrama, seems matter of expediency n a logical and inevit- usion which a playgoer t to expect from a ser- The curtain falls on a scene of brutality and disillusionment because Williams hasn't been able to think of a better way out of the mess he has created for himself.

Stapleton Superb

The setting is a general store and soda-parlor in a small southern town. Here come all the village characters, ranging from a lady who has religious fits to a harmless old conjur man. The store is operated by Maureen Stapleton, and here Miss Stapleton comes to grips with life in most of its phases. Hers is a superb performance of the widest possible variety—cheerful, funny, pathetic, dramatic and tragic in turn. It is so skillfully done that there is no evidence of the gear-shifting such a performance demands of a player.

Among those who come into the store is a Tennessee William. character we have met before, even in plays by William Inge—the footloose and sexually attractive young vagrant. This fellow is very well played by Cliff Robertson.

Staged by Clurman

There are many others, mostly like Williams characters we have met before. Lois Smith does a nicely theatrical job as a well-born, well-heeled and highly neurotic nymph. There is solid strength in Graham Denton's playing of Miss Stapleton's brutish but dying husband, and at least a half dozen minor characters are colorfully played.

The director, Harold Clurman, has done an exceptional job of trying to give unity to a sprawling play of mercurial moods. But I think it has baffled him, as it has me.

We can take it for granted that author Williams has a certain compassion for the human race, and an often poetic realization of the lonely, lonely road that each member of this race

Battle of Angels

by Tennessee W

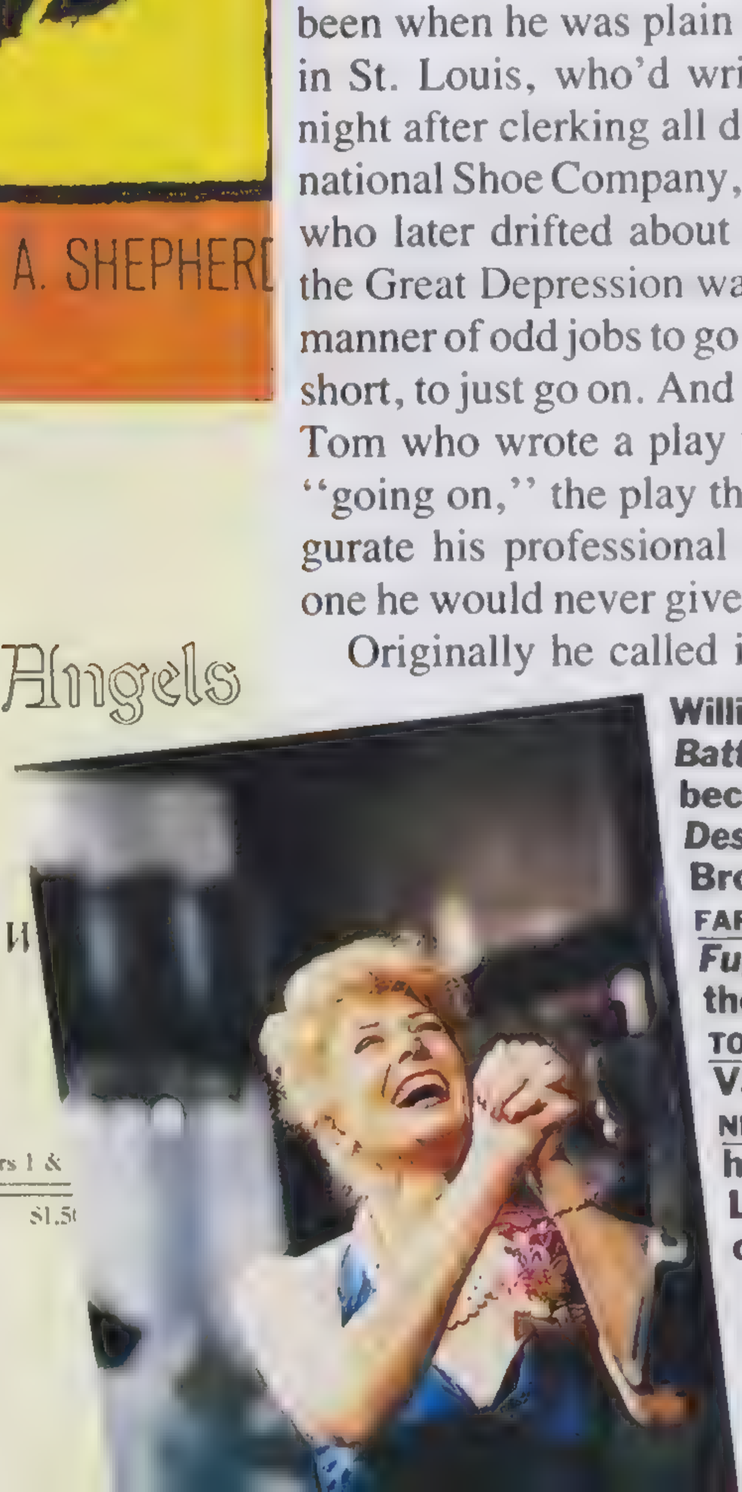
Pharos: Numbers 1 &

Spring, 1945 - $1.5

dedicating his play *Small Craft Warnings* to his agent, Tennessee Williams wrote: "To Bill Barnes, who said I should go on, and I went." Certainly by 1972, Tennessee had every reason not to go on. A decade had passed since *The Night of the Iguana* had won the approbation of both press and public. After that, it all had been downhill, with failure following upon failure until a rising chorus could be heard chanting "burnt out," "white dwarf," "a star whose luster has dimmed," culminating when a national magazine proclaimed: "Mistuh Williams, He Dead."

To go on—at least to go on writing, which to Williams was synonymous with living—required herculean effort and whatever outside support he could muster. Hence, Billy Barnes's encouragement meant a great deal. But even without it, I think Tenn would have gone on. Maybe he'd have faltered more, doubted more—as indeed he did doubt and falter—but one morning he'd have awakened, brewed strong coffee, then sat down at his typewriter, where for the next several hours he'd have typed away, likely on letter paper pilfered from the last hotel he'd patronized. So it always would be, as it had been when he was plain Tom Williams in St. Louis, who'd write through the night after clerking all day at the International Shoe Company, Tom Williams who later drifted about the country as the Great Depression waned, taking all manner of odd jobs to go on writing—in short, to just go on. And it was the same Tom who wrote a play that deals with "going on," the play that was to inaugurate his professional career and the one he would never give up on.

Originally he called it *Battle of An-*



Williams's early *Battle of Angels* became *Orpheus Descending* for its Broadway debut, FAR LEFT, and *The Fugitive Kind* for the 1960 movie, TOP. This month Vanessa Redgrave, NEAR LEFT, reprises her triumphant London portrayal of Lady Torrance.

DETAILS, LAST PAGES.

gels, later *Orpheus Descending*. When it returns to Broadway this month, perhaps theatergoers will look deeply into the heart of Tennessee Williams and gain fresh insight into the significance of arguably the most important dramatist America has yet produced. For *Orpheus* is a play of the heart, which was torn from the heart of a very young man, and which matured as he did. In many respects, it is one of Williams's most personal plays, his testament, his plea to the lonely and the lost, to those who dare to be different—"fugitive kind," he called them—to go on, to endure, and to recognize the triumph there is in enduring.

In 1939 Tennessee was at home after a year on the road when Audrey Wood, his first agent, called to inform him that he'd been awarded a thousand dollars from the Rockefeller Foundation. Tennessee's mother, the often exasperating but always devoted Miss Edwina, burst into tears. "Son, son," she sobbed, "how thoughtful of Mr. Rockefeller to come to your aid," as if she pictured old John D. personally plucking a thousand-buck bill from his pants pocket.

The money was a windfall, of course, allowing Williams to purchase a bus ticket for New York City, where he would at last meet Audrey Wood, and where he could enroll in John Gassner's playwriting program at the New School for Social Research in Greenwich Village. "I went by Greyhound, the height of luxury, y'know, the ne plus ultra," Tennessee recalled in 1958, while he and I were co-scripting the screenplay for *The Fugitive Kind*.

For Gassner's course, Tennessee worked on a play begun on the road. Its title was *Battle of Angels,* and it dealt with a dreamy young writer whose sexual presence and snakeskin jacket disrupt a backwater southern town. Gassner, a distinguished scholar and chief reader for the Theater Guild, was duly impressed, and when the New School course ended, he took a copy of Williams's play to his superiors at the Guild. They thought it stageworthy, took an option, and tentatively scheduled *Battle* for their 1940–41 season.

That summer, TW hied himself to Provincetown to soak up sun, swim, and revise his script. And in P-town Tennessee fell in love for the first time, with Kip Kiernan, a Canadian draft dodger. "Kip and I hit heaven every night," TW would remember, "and twice daily on matinee days! But suddenly Kip got the notion he might be turning 'homo.' So he skipped, and I lit out for the Pacific coast of Mexico." While south of the border, Tenn got word that the Guild had signed a star, Miriam Hopkins, for the production, so he hurried back for rehearsals.

All at once what Tennessee had never expected, could barely imagine, was about to come to pass. He was on the verge of becoming a bona fide Broadway playwright. Still, as he headed for the Boston tryout of *Battle,* he was filled with trepidation. He told Audrey Wood, "I hope the Guild doesn't think I'm George Kaufman. The show needs tinkering, but I pray they don't think I can wing a whole new act in a night."

As it happened, tinkering with the text wasn't the show's only problem. Not long after the curtain rose on opening night, the audience became discomfited by the play's sexuality. Soon there were walkouts and the angry slamming of seats. And during the second interval, rumors spread that a few city fathers were more than displeased. For act 2 had made it quite clear that *Battle*'s hero, Val Xavier, was intended as a Christ figure, and a pagan Christ at that. Then the machine that created the fire that brought down the final curtain went berserk, sending clouds of smoke into the auditorium. The poor souls remaining had to flee or risk asphyxiation.

From that moment on, only angelic intervention could have saved Tennessee's play, but angels were not forthcoming. Faced with the possibility that the police might shutter the production, the Guild posted its closing notice. Adding insult to injury, they dispatched a letter to their subscribers all but beseeching forgiveness, covering their tracks by suggesting that Tennessee Williams's next play might be more acceptable.

Tennessee's next play *was* more acceptable. Four Decembers later, *The Glass Menagerie* premiered in Chicago, and American drama hasn't been the same since. For Williams, it marked the beginning of a golden decade, a decade that brought him renown, fortune, prizes, adulation. And those were the years in which grateful playgoers were blessed with

Taking a break from writing *The Fugitive Kind* screenplay, Meade Roberts and Tennessee Williams escort Lilla von Saher, "The Last of the Crepe de Chine Gypsies."

"the most magical evenings in American theater," as a *New York Times* editorial would put it days after TW's death in 1983. How could it be otherwise? This was the time of *Menagerie, A Streetcar Named Desire, Summer and Smoke, The Rose Tattoo, Camino Real,* and *Cat on a Hot Tin Roof*.

It was also the time of Frank Merlo, a self-educated (and well-educated) young man from New Jersey. He and Tennessee became lovers, and Frankie would have walked on broken glass for Tenn—and sometimes did—until lung cancer killed him in the beautiful Indian summer of 1963.

During the golden years, Tennessee always made the columns, and in the miles of newsprint discussing him, a certain motif cropped up again and again—namely, new production plans for *Battle of Angels*. The play had already been published in a small literary magazine called *Pharos* and had become a collector's item within the New York theatrical community. Some of us, myself included, eagerly typed up copies for ourselves, while scenes from the play proved popular audition material. In short, *Battle of Angels,* ten years after Boston, was beginning to assume legendary status, and its admirers insisted its time had come.

But had it? Tennessee wasn't sure. When it finally appeared in 1957, now retitled *Orpheus Descending,* it had

changed in more than just name. Myra Torrance was Myra no longer, but Lady Torrance, an Italian immigrant, and Val Xavier, no longer a writer, had become a musician like Orpheus in the myth. More significant, *Orpheus Descending* attacked the dread status quo with greater force than *Battle of Angels,* and declared open war on conformism.

While it wasn't probable *Orpheus* would meet with the kind of reception *Battle* had encountered in Boston (we'd grown somewhat more sophisticated by the fifties), Tennessee still feared audiences and critics would be discomfited by his play, and not in the manner he intended. "There'd been warning beeps," he confided at the time of our work sessions in Florida, "beeps of dire warning, for me to lower the banners of bohemia and to quit proclaiming dark terrors and apocalypse."

Sadly, his fears for *Orpheus* proved accurate. I saw the play on its first night in Washington, D.C., and the audience *was* discomfited. The tragic saga of Val and Lady definitely was not to their liking. The production didn't help. Its director, the normally astute Harold Clurman, had decided to approach Tennessee's baroque text naturalistically, thereby rendering the dialogue arch and the richly cadenced monologues—arias almost—portentous. Things did not improve by the time the show played Philly, and when *Orpheus Descending* opened on Broadway the following month, it failed. Seventeen years of tenacity and labor had brought forth a reception at best tepid, at worst waspish, fretful.

Tennessee sank into despair, and succumbing to the wishes of moonstruck friends, became a patient of Dr. Lawrence Kubie, an esteemed shrink of the era. The good doctor didn't get far. After abandoning therapy, Tenn declared he'd quit Kubie because, "The man began asking questions of a personal nature." The truth, of course, was more complex. Kubie had wanted TW to break with Frank Merlo, alter his sexual orientation, and marry and raise a papoose or two. Above all, he pressed Tennessee to cease writing for a great long while, which was tantamount to TW's giving up oxygen for a great long while.

Ultimately, TW shook his demons, or managed to subdue them, by plunking himself down before his portable and applying himself to work, work, and more work. He entered a period of dazzling creativity. Between the spring of 1957 and the spring of 1959, he wrote *Suddenly Last Summer* and *Sweet Bird of Youth,* plus early drafts of *Period of Adjustment, The Night of the Iguana,* and *The Milk Train Doesn't Stop Here Anymore,* not to mention streams of short stories, poems, and essays. And during this time, Hollywood producers Marty Jurow and Dick Shepherd decided to make a movie out of *Orpheus*.

How did TW choose me for his collaborator on *The Fugitive Kind*—which is what the movie of *Orpheus* came to be called? One snowy afternoon Audrey Wood telephoned.

"Have you ever written a screenplay?" she asked crisply.

"No."

"Do you think you could?"

"Yes! Certainly! Of course!"

"Well, young man," said Audrey, "Mr. Williams admired your play, *A Palm Tree in a Rose Garden,* and he'd like you to co-write the movie of *Orpheus Descending* with him. Contact your agents at once."

Before leaving for the Coast I received a wire from Key West. It simply said, "Think we can work great together, warmest regards, Tennessee." Tenn and I did work great together, if in an unorthodox fashion. I wrote a detailed treatment-cum-first-draft screenplay in California, while Tennessee whipped up additional scenes in Italy, where he'd gone for the summer. Every few weeks he'd post pages to me with instructions to "Insert here" or "Interpolate there."

When he returned to the States, Tennessee insisted we meet in Florida "to collate our pages, y'know, make a professional thing out of all this. Only we can't go to Key West. The Little Horse [his name for Frank Merlo] and I are tiffing, going through one of our little periods of adjustment, and Frankie'll be at the house on Duncan Street, corner of Leon." Tennessee's relationships with people were often mercurial. He could be charming, generous, shy, modest, but he did have the tiger in him—and when the occasion demanded it, he could snarl, growl, roar, and hiss with the fiercest of the species. So we "collated" in Miami and wrote and rewrote, occupying opposite wings of the Towers Hotel. In fact, we each had our own wing.

"I fear if I lost my demons, I might lose my angels as well," Tennessee explained

"Why are we staying in this godforsaken dump?" I whined. "It doesn't have air-conditioning, it doesn't have a pool, and the only address is, 'Facing the Miami River.' " TW glanced at me, convinced I was demented, or naive—and I was naive back then. "Because the biddies who run this dump are deaf and blind, baby, and never astonished!"

Each morning, his best working hours, Tennessee would pound his typewriter in his room. Each afternoon, my hours of high energy, I would pound the portable in mine. We would meet at midday beside the pool of the adjacent Robert Clay Hotel, with a small, raffish entourage always in attendance. TW and I would never dissect our script, never discuss structural problems or probe content. Tennessee wouldn't have it. There was something mystical about this. Often TW would tell people, "I don't want to shake my demons *altogether*. I fear if I lose my demons, I might lose my angels." Once, he elaborated: "I wonder if demons don't exist so that angels might appear, to sort of joust with them, to do battle you might say, thereby inspiring us with their wonder and beauty." Hence the act of writing was a religious ritual of sorts, its results religious artifacts, articles of faith, to be accepted and never questioned closely.

Tennessee would have me read aloud our script, and he'd say "Hmm" or "Uh-uh," or he would read and I would say "Uh-uh" or "Hmm," and intuitively both of us understood exactly what had to be done when next we hit our typewriters. Of course, the little group at the Robert Clay pool also said "Hmm" and "Uh-uh." They were a well-trained and obedient entourage, and they loved paying court to Tennessee. He had a nickname for each courtier. There was "The Banana Queen of Coconut Grove" (Marion Black Vaccaro, to whom *Orpheus Descending* is dedicated), "The Shaky- ▶ 798

Saving the planet has become more than an environmental issue, more than a political cause. Alan Pell Crawford and Art Levine report from the frontiers of America's newest religion

Planet str

icken

A view from Rondônia, Brazil, LEFT, illustrates the destruction of the Amazon basin, permanently deforested by fire. Madonna cheerleading for the trees, ABOVE, at the star-studded "Don't Bungle the Jungle" benefit at the Brooklyn Academy of Music in May.

To some New Age ecologists, man is no more deserving of reverence than any other species—including plankton

The crowd at the Brooklyn Academy of Music tonight didn't plunk down $500 a shot to hear Dr. Russell A. Mittermeier. They paid to hear, to see, to *experience* Madonna, and they are not to be denied. As Dr. Mittermeier, president of Conservation International, chairman of the International Union for Conservation of Nature and Natural Resources, and adjunct professor of Anatomical Sciences at the State University of New York, holds forth on the destruction of tropical rain forests, a shriek is heard.

"Madonna!"

This rude interruption Dr. Mittermeier manages to overlook. He pushes on, explaining the consequences of Brazilian deforestation for the delicate ecosystems there when, from a different part of the hall, comes another scream.

"Madonna!"

This happens over and over, but the good doctor manages to deliver his message anyhow, before stepping behind the curtain and relinquishing the stage to a rock group. His exit comes as a relief to this audience of fashion models, film stars, East Village artistes, and rock and rollers, whose attention span, at least when it comes to abstruse matters like ethnobotanical rescue, is not long.

They'll get their chance to experience Madonna. She came out earlier, at the beginning of the program, and read about the rain forest from four-by-six-inch cards, and when she returns, she'll sing, "I Got You Babe" arm-in-arm with Sandra Bernhard. Together, they're hot enough to make their own contribution to global warming, and certainly hot enough to make the crowd forget the real reason for this evening's entertainment, which is: saving the world.

"Don't Bungle the Jungle," as tonight's event is called, is a benefit. Madonna, artist Kenny Scharf, and the other performers want to raise $500,000 to create a southeast Brazil nature preserve and stave off global catastrophe in the bargain. Madonna says she has "a lot of things she wants to do" during her lifetime and fears that the end of those rain forests will obliterate not only the tiny tamarin monkeys that live there, but the rest of us too by the end of the century. Tropical forests produce oxygen, and the loss of these forests, environmentalists say, will be devastating to the world's mounting human population, with its increased oxygen needs. Mittermeier, while concerned, is a bit more circumspect about it all: he says nothing at all about our facing extinction within the decade, so perhaps we won't.

That doesn't mean there's nothing to worry about. There *is*, as scholars, responsible citizens, even mainstream politicians now acknowledge. What with global warming, a hole in the ozone layer, and mounting population pressures, the environment is on everybody's lips these days. Margaret Thatcher's. Gorbachev's. Even George Bush's. Even, by God, Lisa Bonet's. . . .

Ten days after Madonna's bash, Lisa is at Lincoln Center for New York City's contribution to the "Our Common Future" global television broadcast, where she takes the stage to talk about her own commitment to the cause. Lisa is, like, really concerned about the environment because when she was a little girl she, like, used to swim in the ocean, and now that she and her husband, rocker Lenny Kravitz, have, like, a baby, Zoe, Lisa wants to make sure Zoe gets to, like, swim in the ocean, too. Lisa's serious. She makes sure Zoe wears only cloth diapers. Millions of the disposable ones, as all environmentally aware parents now know, end up in United States landfills each year.

Lisa, who's written a song about "living in fear" of ecological catastrophe, isn't alone, obviously. More and more celebrities—actors and rock stars, mostly—have discovered the environment and are rallying behind its preservation with unprecedented fervor. Robert Redford, Barbra Streisand, and Jane Fonda are grizzled veterans when it comes to the cause, but the Brat Pack generation is active, too. Belinda Carlisle, not hitherto notorious for social activism, will enclose fliers in her next album with the message: "We have only ten years to save our planet. It starts with you and it's easy." Melissa Manchester has written a song about man's sorry stewardship of the earth, called "Sometimes I Feel So Sorry for God." She performed it at the Lincoln Center telethon, and the lyrics hint that the stars themselves may question the sincerity of their own commitment. "Could we be part of some trendy idea?" Melissa wails.

She isn't the only one who'd like to know. Saving the plan-

Left: MICHAEL K. NICHOLS/Magnum; center: R. AZOURY/Sipa-Press; right and opposite page: DAVID J. CROSS.

et *is* trendy; in this year of eco-euphoria, overflowing with charity galas, nature rallies, and crisis conventions, it would be hard to name anything trendier. But as the atmosphere at many of these events makes plain, it is also much, much more. The air positively crackles with a certain, well, *righteousness*—a righteousness that falls somewhere between old-timey tent-show revivalism and New Age, explore-your-feelings spirituality.

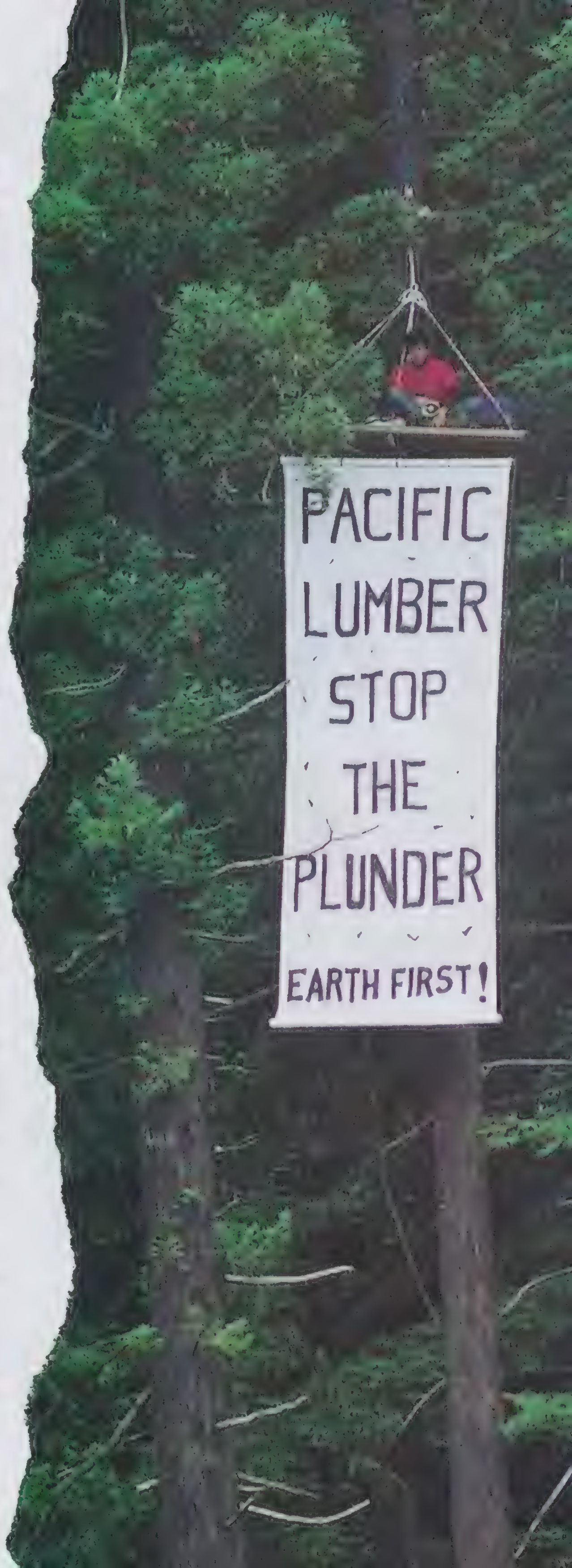
There's a good reason for this. Contemporary environmentalism, no longer merely a cause, has quite effortlessly assumed the characteristics of a religious faith. Right now it is probably the fastest-growing faith in America, with its own rituals and mysteries and converts—hundreds of thousands of converts, in Rocky Mountain ski lodges, folky Appalachian log cabins, and Lower East Side lofts. For some, environmentalism constitutes an all-consuming political commitment—a secular faith, like thirties communism. For others, it *is* a religion, just like Christianity or Judaism, with the earth itself as the object of worship.

Quiet, please. Worship is starting. You can tell because the tom-toms have begun to solemnly pound out the "earth's heartbeat." The worshipers have assembled behind three Mohawk Indians and a banner emblazoned with a likeness of the planet, forming a procession that will wind its way through the cool of the trees toward the brilliant, blinding sunshine at the water's edge.

This is not a reservation in Arizona, mind you, and the ritual being enacted isn't some authentic Hopi powwow. The setting is the stately Wainwright House on Long Island Sound, in Rye, New York, and the congregation, dressed in L.L. Bean skirts and Land's End sweaters, is genteel, even matronly. They're here to take part in an "environmental Sabbath" led by the Reverend Daniel Martin, a hip Roman Catholic priest who wears a porkpie hat and a T-shirt. Father Martin talks a good bit about "spirit" but doesn't mention Christ—in deference, perhaps, to the Hindu he shares the mike with and the guy in the crowd sporting a "Witches Heal" button. There are prayers of praise to Earth, Wind, Fire, and Water, during the last of which worshipers are exhorted to "feel the water refresh you," then to "rain on the person next to you, so he or she may grow." To close the service, the faithful form a circle and lend their voices to a folky hymn about how life is like a circle, having been reminded that the circle they've formed represents the earth, which is like a circle, too.

Although he has no church of his own, Father Martin is the religious adviser to the United Nations' Environment Programme, and today's festivities are being conducted, in part, under the auspices of the U.N. The overall purpose, he says, is to emphasize "that the earth is as sacred as we are, and that we have a special responsibility for its ongoing health."

Father Martin, who wants "care for the earth to become a fundamental dimension of religious faith and practice, and to create a bridge between environmental groups and mainline religious groups," is not alone in these efforts. He's got a



LEFT TO RIGHT: Cleared rain forest is used briefly for cattle pasture before the top soil is washed away; deforester with chainsaw, Brazil; Greenpeace protestors overlooking a nuclear test site in Frenchman Flat, Nevada. RIGHT: An Earth First! objector seventy feet up a tree in Scotia, northern California.

Man as lichen: LEFT, a participant in a "Council of All Beings" wears a mask to personify the fungus. O'Shaughnessy Dam in Yosemite National Park, ABOVE, bears a mark of eco-protest.

"We hear you, lichen," the others respond. When all of them—dead leaf, wompoo pigeon, cow, slug, weed—have had their say, the leader, who plays the Phil Donahue role, takes off his mask and concludes: "We hear you, fellow beings. It has been painful to hear, but we thank you for your honesty. We see what we're destroying, we're in trouble, and we're scared. What we've let loose upon the world has much momentum, we feel overwhelmed. Don't leave us alone—we need your help. . . ."

Every time Dan Becker walks up Maryland Avenue to the United States Capitol to testify before yet another congressional committee, he knows he will be outnumbered. For five years Becker worked for Environmental Action. Today he's a lobbyist for the Sierra Club, as savvy, when it comes to environmental issues, as anybody working the corridors of Congress. Right now, the battle lines are forming on the new Clean Air Act, and—as Becker is only too aware—the other guys have the big guns. "At every markup, there are maybe ten environmentalists going up against, literally, two hundred or three hundred corporate lawyers, hired guns of the oil industry and the timber industry and the steel industry, all of them sitting there with their $500 briefcases. Unless everyday Americans get involved and demand that their air and water get cleaned up, it's not gonna get done."

Becker is a lawyer himself, a pragmatist who tends not to think in cosmic terms. He has little truck with what he calls eco-freaks, thinks movie stars are great for fund-raising purposes, and, when asked what he makes of those whose involvement is rooted in ersatz paganism, simply shrugs, "Different strokes for different folks." Becker welcomes one and all to environmentalism's ranks because there is so much to be done. "If some people get involved because it's a religious thing with them, that's OK with me," he says. "But as a lawyer, I tend to think in terms of appeals to rationality. And I don't really agree with some of the new wave environmentalists who think you've got to have some sort of worldwide awakening to solve these problems. I think you have to change people's minds, but I don't necessarily think you have to change their souls."

Step inside GAIA, a shop near the University of California-Berkeley campus, and once you've gotten used to the aboriginal music, you notice the shamanic drums and statues of the earth goddess for whom this emporium is named. So many of these items are selling that the store and mail order sales are projected to reach $750,000 for 1989—an indication of the growth in goddess worship, an ancient, earth-centered religion that is currently enjoying a revival among the broader "eco-feminist" movement. These goddess worshipers believe that Gaia exists in all things, and that all things ultimately constitute one living organism. Celebration of the goddess, expressed through prayers and rituals, signifies a sacred relationship to the earth itself—and vehement opposition to all those who would destroy it. Like other modern environmentalist religions, this one has a peculiarly Western twist: it demands that its followers, having seen the light, do not retreat to a mountaintop to seek nirvana. They act, if only to save the mountain itself.

Under cover of darkness, working in twos and threes, self-described monkeywrenchers creep stealthily from the underbrush here on the north rim of the Grand Canyon, decked out, like the terrorists their critics call them, in ski caps and forest-colored jackets, taking pains to strike at the most vulnerable points of "wilderness-destroying" activities—bulldozers, road graders, power shovels, backhoes. With the skill of master mechanics, these "earth warriors" cut hoses, smash fuel injectors, and slash conveyor belts. They're especially partial to "spiking": hammering metal spikes into trees so that when lumbermen attempt to fell them, their power saws will be ripped to pieces, a practice so dangerous to loggers that monkeywrenchers post signs announcing the trees have been spiked; the purpose, after all, is to keep the forests from being cut down in the first place, not to maim loggers.

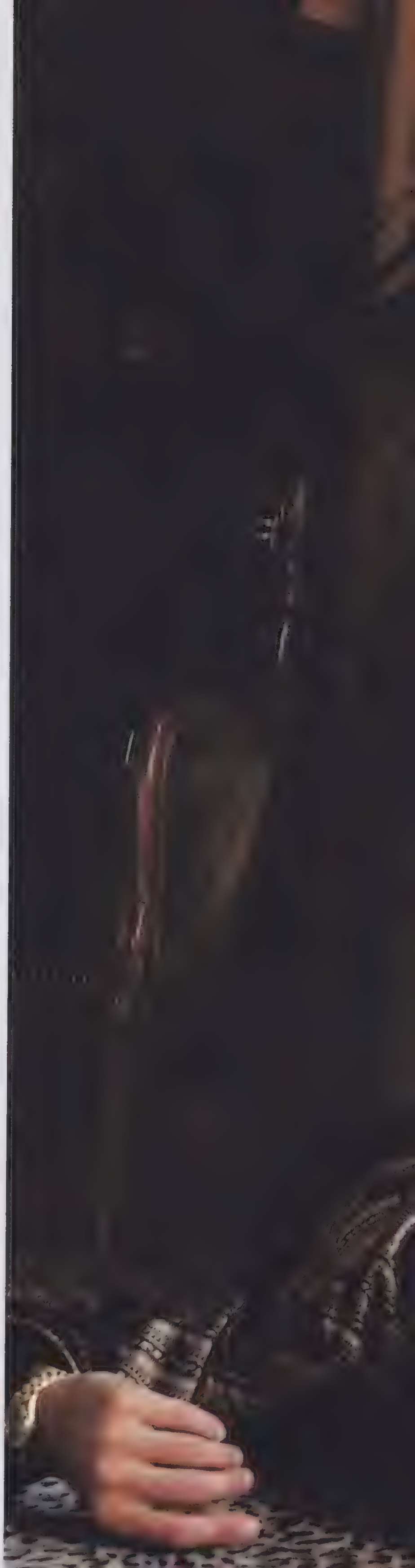
Mission accomplished, they slip back into the forest, and—if they do their work correctly—they will leave no clues as to their identity, exhilarated by the success (even nobility) of their deeds. Such activities, while risky, can also be great fun, according to *Ecodefense: A Field Guide to Monkeywrenching*, and guarantee perpetrators "a rush of excitement, a sense of accomplishment, and unparalleled camaraderie."

Monkeywrenchers are the shock troops of the broader "Deep Ecology" philosophy, and they share with other Deep Ecologists a scorn for traditional environmentalists as "shallow" captives of industrialism. The central dogma of Deep Ecology, first formulated in 1972 by a Norwegian college professor named Arne Naess, is the equality of all living things, so that man is no more deserving of reverence than, say, plankton. And for some Deep Ecologists, probably less so. *Earth First! The Radical Environmental Journal* suggests that from an ecological perspective AIDS itself might not be such a bad thing, since it could destroy countless polluting humans, thereby easing population pressures. AIDS ultimately could mean the end of industrialism, "the main force behind the environmental crisis." That being the case, "as radical environmentalists, we can see AIDS not as a problem but a necessary solution." Fanatics who believe that, as well as the more benign idealists in Arne's army, are also convinced that passing the right laws on Capitol Hill, while well-meaning, simply isn't enough: since many environmental problems are global in nature, governments must work together as never before, reorder their priorities, restructure their economies, and reconsider notions of their own sovereignty. And because pollution isn't simply the fault of big corporations, but of consumer choices as well,

▶ 801

dressed to kill

Bridget Fonda's no stranger to scandal. She appeared in a movie by that name and, as Mandy Rice-Davies, helped topple a British government. Here, Helmut Newton casts her in designers' favorite silhouette for fall—the dressing gown. . . a perfect prelude, perhaps, to her next feature: David Hare's Strapless.



In the movie *Shag*, Bridget Fonda tried for and lost her man. This time he doesn't get away. OPPOSITE PAGE: Fernando Sanchez's robe (about $760) over a gown with lace bodice (about $550), both in silk. Saks Fifth Avenue; Enchanté, Chicago; Boudoir, Scottsdale AZ. Rolex watch. THIS PAGE: In Norma Kamali's gold-embroidered coatdress. OMO Norma Kamali, NYC. Bracelet, ring, and watch by Harry Winston, New York. These six pages: hair, Romain for Patrick Ales; makeup, Jacques Clemente. Details, more stores, last pages.

Fashion Editor: André Leon Talley

"I'm not the nice girl next
hard time playing parts

door...I have a that are bland"

Fonda, preparing for her role in *Strapless*. . . in which she plays one of two sisters whose lives are "undone" by men. OPPOSITE PAGE: Charlotte Neuville's smoking jacket, about $760. Martha. Paloma Picasso handbag. Rolex watch. THIS PAGE: Fernando Sanchez's approach to ornamentation. Robe, about $1,900. Bergdorf Goodman; Neiman Marcus. Teddy by Olga, about $70. Lord & Taylor; Strawbridge & Clothier, Philadelphia; Kaufmann's. Rolex watch. Rings, compact by Verdura. Details, more stores, last pages.

Two years ago, when twenty-three-year-old Bridget Fonda appeared in her first film, *Aria*, her father Peter made a dire prediction about the weight of the Fonda legacy. "She had to realize," he told a reporter, "that the rest of the world would be seeing her first as Henry's granddaughter, then as my daughter, then as Jane's niece." But he was wrong. What follows Bridget around instead, like some strange biblical reference, is: "daughter of Peter, niece of Jane." For the most part, all mention of Henry has been dropped. Which is good news, perhaps, for the girl who once described herself as "a little tiny cottage" already fighting for sun between "two skyscrapers." "I mean, I couldn't even hold a torch to one of [Henry's] first films," she says today. She's wearing jeans, and as she talks, she presses her palm against the bare skin exposed by an open workshirt.

Which is not to say that the legacy daunts her. It doesn't. The Greenwich Village studio she shares with her British boyfriend, actor/writer Lee Drysdale, is unabashedly beginner: her grandmother's Victorian rocker placed next to a thrift-shop forties dining set; childhood sketches scattered across a wall; a white linen couch with scuff marks on the bottom that she kicks, muttering "showroom sample." And her attitude toward an interviewer is disarmingly nonchalant. "Sorry I can't shake your hand," she explains, opening the door. "I've been trying to mend something and, well . . . Krazy Glue."

Nor does she look particularly like a Fonda. Except for the ski-slope nose and prominent chin that she shares with her father, her eyes are slivered, even slightly oriental, her lips thin and terse. Bridget was born, it seems, with an irrepressible smirk, which worked to her considerable advantage when playing Mandy Rice-Davies in *Scandal* and to her disadvantage when playing the bleached-blond bimbo in *Shag*. Bridget labels that performance "pretty sucky."

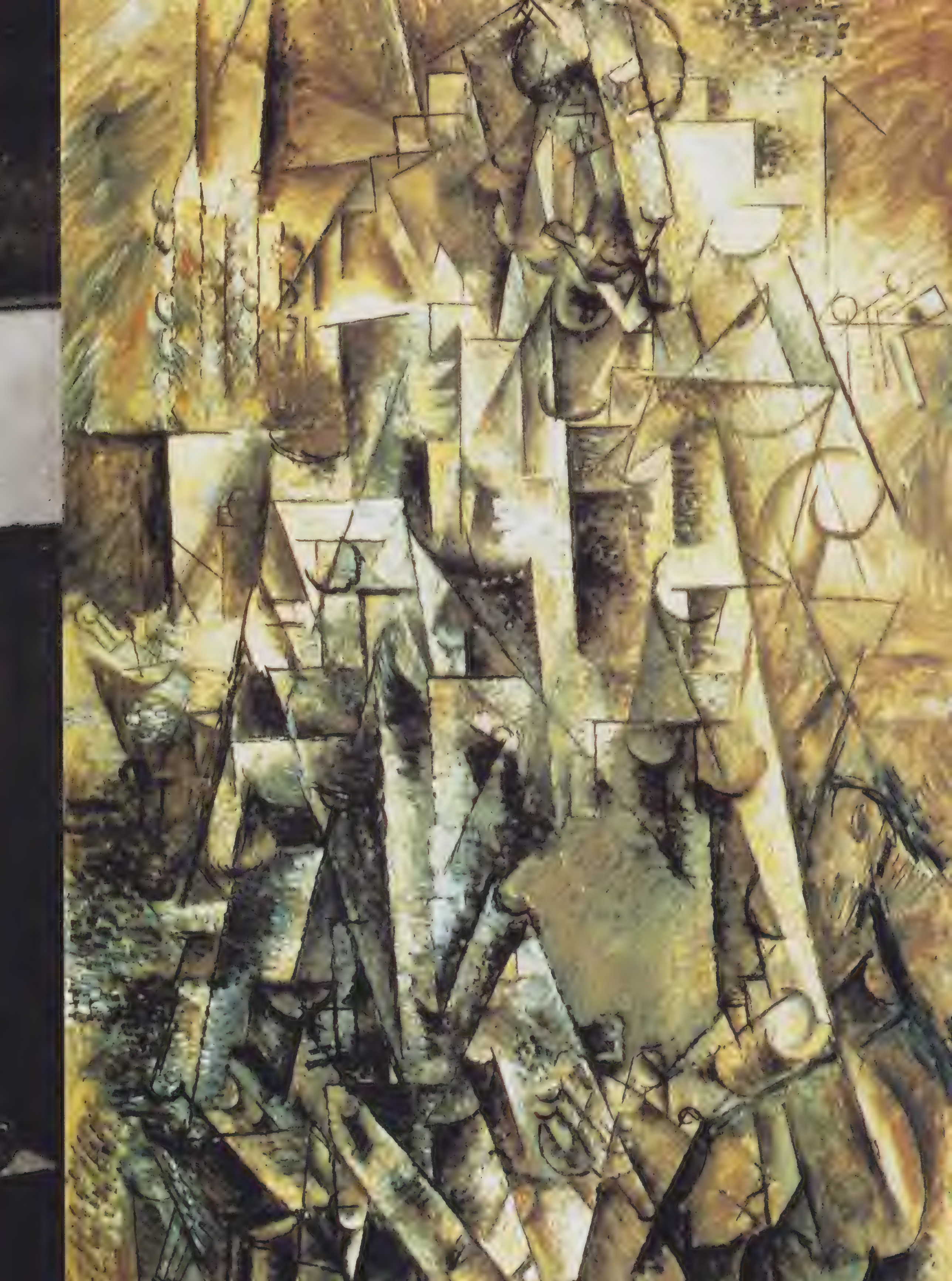
The only part of the Fonda legacy that's ever really haunted Bridget, it seems, is, well, that . . . that exercise thing. While in London filming *Scandal*, Bridget let it slip to the press that she didn't follow Aunt Jane's exercise program (Jane had once suggested she tone her legs a bit; the climbing machine she bought sits in the middle of the room and doubles as a hat rack). "Certain yellow journalists" turned it into a flap. "When I grew up I didn't know Jane very well," Bridget says. "She was my aunt, you know. It's not like she was my mother. It was very upsetting considering that I've just been recently getting to know her. The funny thing is that I never asked for my dad's or Jane's advice until I started to get this bad press." Jane encouraged her to "take it with a grain of salt," adding today: "I cannot imagine a person handling the family better than Bridget. She has a centeredness and a wisdom that's very individualistic . . . . I don't know where she got it." —**LESLEY JANE NONKIN**

"The robe is a classic thing—as classic as a blazer," says Isaac Mizrahi. "Mine has an English gentleman's reserve, yet it's sexy, it billows, it moves." Here, Fonda in that robe ornamented with tartan plaid. In silk chiffon, about $1,500. Saks Fifth Avenue; Romanoff Boutique, Bal Harbour; Frederick & Nelson, Seattle. Diamond bracelet and ring by Harry Winston, New York. Details, more stores, last pages.

dressed to kill

picasso...

Picasso seated in his Paris studio, 1913, surrounded by the linear elements of Cubism. OPPOSITE. The new art form at its most complex and dazzling. *The Poet*, painted by Picasso in the autumn of 1911.



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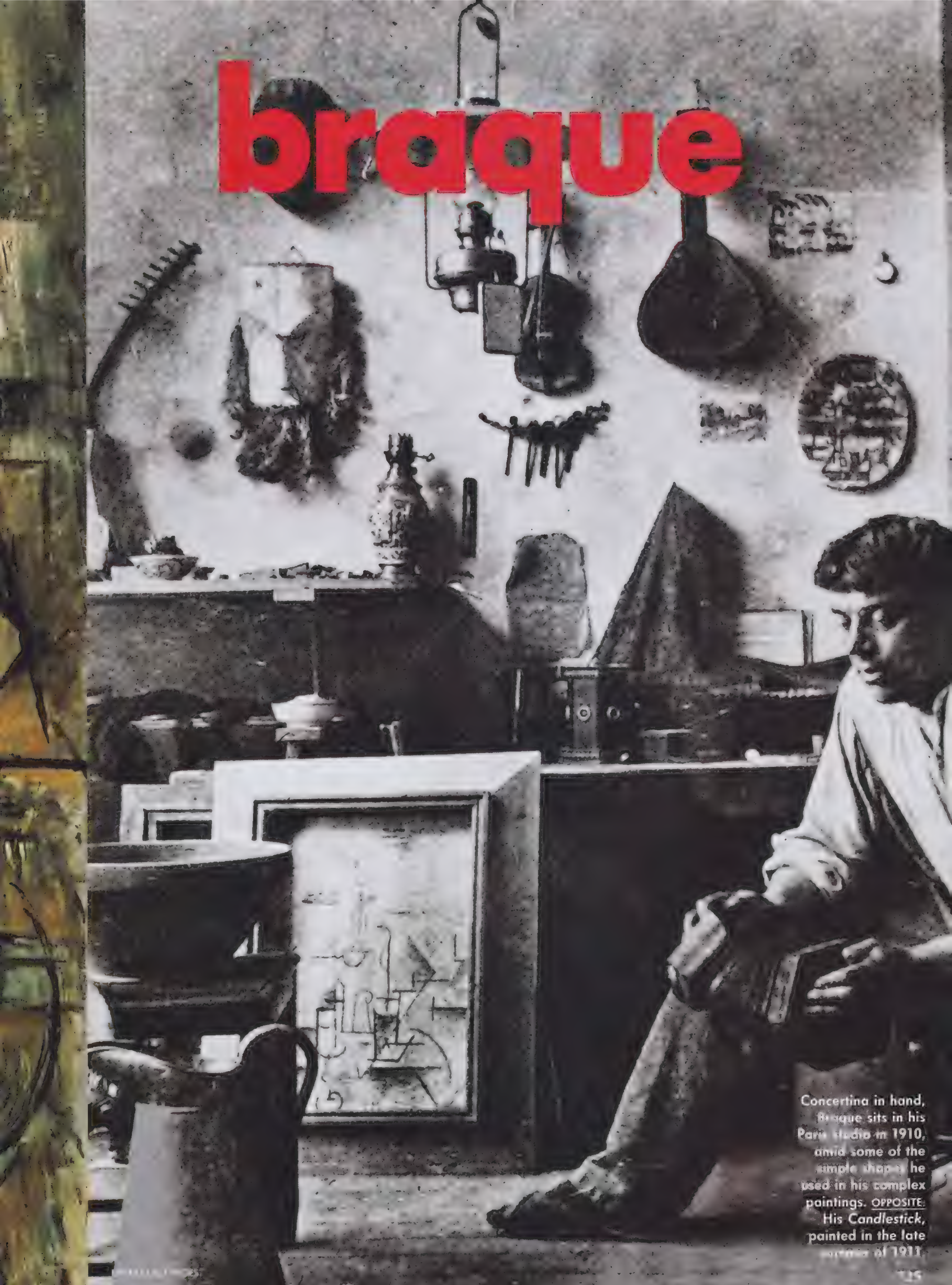
braque



Concertina in hand, Braque sits in his Paris studio in 1910, amid some of the simple shapes he used in his complex paintings. OPPOSITE: His *Candlestick*, painted in the late autumn of 1911.

. . . and an art

Though it has changed forever the way we look at art, Cubism remains a dazzling enigma, says Jed Perl

Picasso and Braque: Pioneering Cubism, which opens this month at New York City's Museum of Modern Art, tells a tremendous story—of two geniuses who, as they enter their thirties, join forces to set art loose from nature. Though the two artists never created collaborative works, for a number of years around 1910 they were in intense, often daily communication. Braque evoked the passionate marriage of minds that pushed their painting into uncharted territory when he remarked, "Picasso and I said things to one another that will never be said again . . . that no one will ever be able to understand . . . things that would be incomprehensible, but that gave us great joy . . . ."

Going through the show, in which more than 350 works trace the development of Cubism between 1907 and 1914, we are caught up in a heady mix of moods that mirrors Braque's recollections. We're watching Picasso and Braque transformed from dreamy youths to mature men, and in some magical way their growing up—reflected in the Cubist mélange of ebullience and gravity, boundless self-confidence and razor-edged self-criticism—becomes synonymous with the maturing of the modern imagination.

William Rubin has put together one of the great shows of the age. Just a year ago Rubin handed over the directorship of the Modern's Department of Painting and Sculpture to Kirk Varnedoe, and now he is offering us what may be his glorious farewell. Certainly this show is a legendary curator's homage to the heroes of his—and our, and the century's—youth. The many major loans from the Soviet Union would make a showstopper in and of themselves. But what's really extraordinary—and puts this exhibition in another class from the blockbusters that now glut our museums—is the sense of an ensemble that holds from end to end. The show unwinds gradually, like a Chinese landscape scroll, revealing unexpected plot twists, new variations on old themes.

This is the story of two men who were geniuses together, but it's also the story of Paris before the war that changed everything forever. In 1913, the poet Apollinaire exclaimed, as if in awe of all this strange and wonderful new art, "One does not choose what is modern, one accepts it." Those halcyon days of the bohemias of Montmartre and Montparnasse live on in the art of Braque and Picasso: in the gently shimmering Parisian light filtered through thin layers of painted grisaille, and in the elements of the collages (newspapers, wineglasses, smoking pipes) that recall crowded café tables.

The show is all of a piece, yet it's also a shocker, because as we watch Picasso and Braque—who, as Braque recalled in a famous remark, were "tied together like two mountain climbers"—take the steps that carry painting away from reality, we can't help but be a little awestruck by their imaginative daring. Picasso and Braque keep up a juggling act with representational and abstract elements. As the dealer Daniel-Henry Kahnweiler, a friend of both artists, wrote in an early history of Cubism, "Representation and structure conflict."

Many people are still baffled. They can't figure out how much of a link to ordinary appearances the artists mean to maintain. Some critics like to clean up the confusion by presenting Cubism as a "scientific" analysis of objects as seen simultaneously from several directions, but the theories never really jibe with the idiosyncratic magic of the paintings. The best approach to Cubism remains intuitive—we've got to let ourselves loose and float through the fantasy worlds that Picasso and Braque spin. In the working out of the conflict between a desire to represent reality and a desire to invent new structures, the strange new universe of Cubism was born.

Its seven-year trajectory begins in 1907, when Picasso incorporates nonnaturalistic imagery—from Egypt, Roman Spain, and Africa—into the bizarre visages of *Les Demoiselles d'Avignon*. By the end of the year the young Spaniard with the small, compact body and gigantic almond-shaped eyes has come to know the taller, more conventionally handsome Braque. In a catalog essay, Rubin evokes the young men's playful camaraderie. He tells how Picasso and Braque read the same Buffalo Bill novels, and how "Picasso signs himself 'ton pard,' short for the cowboy 'pardner.' "

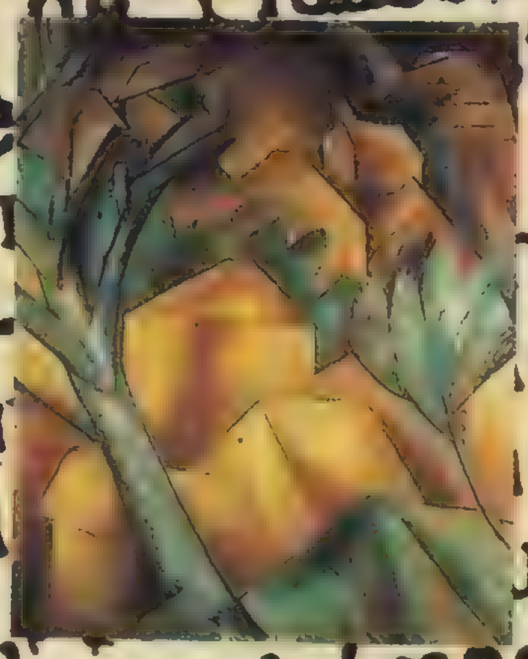
Under the influence of Cézanne, who had just died in 1906, the two friends evolve an angular landscape style that makes people think of this new art as an art of cubes. From there, the exhibition carries us, step by step, through the smoky gray traceries and mysterious aerial architectures of the Analytic Cubism of 1910 and 1911. In Picasso's *Poet* and Braque's *Candlestick* (both 1911), the picture becomes an unimaginably complex translucent labyrinth that we're seeing from above and below simultaneously. Around this time the artists began not to sign their paintings, because as Braque later explained, "Picasso and I were engaged in what we felt was a search for the anonymous personality. We were prepared to efface our personalities in order to find originality." The search for originality led them to affix bits of newsprint and wallpaper to their drawings (papiers collés) and to concoct the three-dimensional structures of cardboard and wood that

DETAILS LAST PAGES.

EXPOSITION BRAQUE

Chez Kahn Weiler, 28, rue Vignon. — M. Braque est un jeune homme fort audacieux. L'exemple déroutant de Picasso et de Derain l'a entraîné à un style de Cézanne et à une stalique des Egyptiens. Il consmés sure. Il truit ques et déformes et maisons, à des schémas géométrique Il méprise la forme, cation terrible. à des cubes. Ne le raillons point, puisqu'il est de bonne foi. Et attendons.

Louis Vauxcelles



made sculpture transparent for the first time in history.

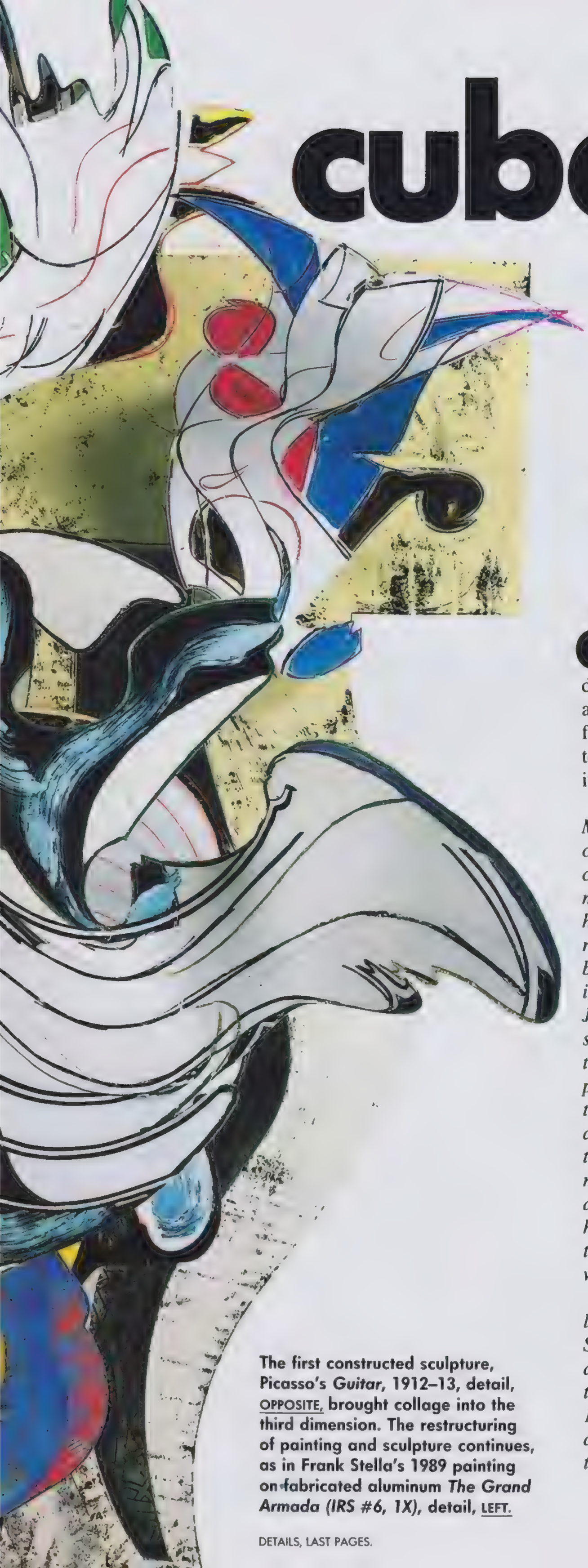
Collage, born in 1912, is the ultimate expression of Cubism's ambiguous and even teasing relation to reality. In May, Picasso incorporated a piece of oilcloth printed to mimic chair caning in his *Still Life with Chair Caning;* but it was not until later that summer, when Braque bought a roll of paper printed to mimic wood grain (*faux bois*), that the picture became a medley of overlapping, eye-fooling forms. Collage brought naturalistic illusionism back into picture making even as it emphasized, through the humorous contrivance of including snatches of cut paper within a drawing, how very flat and artificial the work of art had become.

This Synthetic Cubist space, in which bits of colored and patterned paper play cat-and-mouse games with passages of drawing, is at once delicate and mysterious, lively and restrained. Forms slide on and off one another with a gliding, sensuous ease that feels almost oriental—the movement in certain compositions recalls the opening and closing of shoji screens in the papery-thin houses of Japan. In constructions such as the cardboard *Guitar* that Picasso was working on late in 1912, this shallow pictorial architecture even invades the third dimension. The confluence of real and unreal space in these elegant constructions turns art into a visual mind-bender: having transformed a real guitar into a flat form in a painting, Picasso now reconceives that flat form as a three-dimensional object. The bizarre juxtapositions cultivated later by the Surrealists may actually begin here, in the classical period of Cubism, when the real guitar and the cardboard guitar meet on the studio wall.

Pioneering Cubism demonstrates more clearly than before how a classical moment in art is born out of the resolution of a dialectic not only between reality and structure, but also between two widely divergent personalities. It's the tension between Braque's yearning for unity and Picasso's obsession with discontinuity that propels Cubism forward. Together they exploded the vision of painting as a window onto a world very much like ours, a vision that had been ushered in by one-point perspective at the beginning of the fifteenth century and had dominated art for four hundred years. Picasso and Braque bring everything close to us, so that even the suggestions of depth become surface depths—a new idea in art. It's this powerful sense of frontality, of the picture as everywhere pressing forward into the viewer's space, that has turned out to be Cubism's essential gift to the century.

A newspaper review in 1908 from which the term *Cubism* evolved. INSET: Picasso's *Landscape with Bridge,* LEFT, spring 1909, and, RIGHT, Braque's *Houses at L'Estaque,* summer 1908.

cube roots



Cubism remains potent. **Dodie Kazanjian** talks to the artists and critics who deal with it daily

Almost every evening, either I went to Braque's studio or Braque came to mine. Each of us *had* to see what the other had done during the day. We criticized each other's work. A canvas wasn't finished unless both of us felt it was.
—Pablo Picasso to Françoise Gilot

Does Cubism still seem the most important art movement of the twentieth century? Was the Braque-Picasso collaboration in its early development a unique event? How does the Cubist revolution manifest itself in the work of later artists? Are young artists today aware of its influence? Here, from William Rubin, curator of the exhibition, and some contemporary artists and critics are thoughts about Cubism and its relevance today.

My primary motivation for doing this show is certainly not because of any direct relevance to art today. I'm doing it because it's great art, because I think this was a great, great moment that is not sufficiently understood. The paintings have never been brought together in sufficient depth, and the relationship between these two generating figures has never been clarified. I'm doing the show so we can understand Cubism, not so that we can understand Frank Stella or Jasper Johns. Though in the end, this show will help that too. This show is not keyed to today's taste. In fact, the very nature of this show is utterly alien to today's taste, in the sense of how people look at pictures by artists such as Andy Warhol or, for that matter, Kenneth Noland—both figurative and abstract artists. Today's artists are looking for paintings that deliver themselves with great impact, instantaneously. They get the message through in the shortest possible time, and they produce art that can be absorbed rapidly, seen at three miles an hour. This is not what Cubism is about. And people who go through this show at three miles an hour will see very little worth looking at.

I don't know of any other very close friendship and dialogue that extended over so long a period—at least six years. So far as I know, this is a unique thing—especially as it produced a crucial art movement—not just in modern art, but in the entire history of art. At its high point, from 1910 through 1912, there is a great similarity between the work of the two artists. I don't think that the similarity is a matter of one imitating another, but of both absorbing the other's ideas.

William Rubin
Curator of the exhibition

The first constructed sculpture, Picasso's *Guitar*, 1912–13, detail, OPPOSITE, brought collage into the third dimension. The restructuring of painting and sculpture continues, as in Frank Stella's 1989 painting on fabricated aluminum *The Grand Armada (IRS #6, 1X)*, detail, LEFT.

DETAILS, LAST PAGES.

Jasper Johns and I certainly talked about Picasso more than we did about Braque. But I think that was mainly me talking, because I admired the generosity of Picasso. I would think that Jasper would have been more interested in the control that Braque had. Jasper and I did collaborate in a way that's sort of parallel, but by our differences, rather than our mutuality. We saw each other's work every day, criticized and commented on it.

Jasper and I were so different, though. I was excessive and he was—I don't know the word. What's the opposite of excessive? OK, I was romantic and he was literal. His images were so clear to me, our territories were so defined that I could give him some really good directions to go in and develop. Jasper was working with ideas—sometimes he'd give me one, and sometimes I'd give him one.

Nobody would ever say they couldn't tell the difference between a Rauschenberg and a Johns. They better not! Actually, I believe Jasper would be more offended than I would.

I used to envy Jasper's encaustic process because it smelled so good. He always had this encaustic cooking up that had beeswax in it. My studio just smelled like it was mostly of the street. The way the light came through the encaustic in his painting was so gorgeous. And so I begged him one day just to let me make one stroke. He finally gave in. He was painting a flag. I knew I had only one stroke to make. I put some red in a white stripe. He was furious. He was *furious*. But I just thought, God, a little red would look great here. Jasper helped me with one of my gold leaf paintings. In fact, he did half of it. He said that he'd like to work on it, and I let him.

Our aesthetics were so different, not like Braque and Picasso. They were talking the same language, you see. And Jasper and I were speaking two different languages. Both Jasper and I had our own territories individually, but we looked as though we were working together because we were going upstream. We fed each other new attitudes.

But I was never reacting against Cubism. I had already accepted it as a point of view. Gertrude Stein said that Cubism would never have been invented before the airplane. Because once you get in the air, you can see what the ground is.

Robert Rauschenberg, Artist

I suppose Cubism is one of the two great "isms" for people of my generation. The other is Surrealism, of course. Cubism and Surrealism were strong indicators of directions that one might move in. They were liberating, and in a way instructive. Not only did they free you, they made certain kinds of rules apparent.

As for my relationship with Bob Rauschenberg being similar to Picasso and Braque's, I really don't like this comparison. I think it's inappropriate. We were never working on the same idea. When Braque and Picasso worked, they were working on one idea they were trying to develop. (We'll see whether this is true in the show.) When they worked, they gave birth to a style. Bob and I certainly didn't. I don't think our work makes a style. It doesn't have the single-mindedness. But there was, I believe, a perfectly free and open exchange of thoughts about one another's work, with no feelings disguised and no idea that we might not understand the other's work more or less completely.

Perhaps it was very rare for two artists to exchange ideas in such a close fashion. I don't know. Sometimes I think it must be almost necessary. But at any rate, we came into a kind of public prominence together, so perhaps that kind of comparison just was natural. It's true that I painted a Rauschenberg. Actually, I made two Rauschenbergs. I made the gold leaf painting and I made a later-period Rauschenberg, because I thought I understood them so well that I could make them. But they were missing something. So they were turned over to Bob, who completed them. I believe they were both sold, as Rauschenbergs.

Jasper Johns, Artist

Cubism is important for me, but some of the things that it led to, for example, Malevich and Mondrian, turned out to be more important for my work. ▶798

charmed

circles

His hold extends from the top reaches of New York society and the racks of major department stores to an orphanage in Santo Domingo. *Georgina Howell* investigates what lies behind the powerful appeal of Oscar de la Renta

Rural joys and urban pleasures. Oscar de la Renta, OPPOSITE PAGE, in the orphanage he founded in Santo Domingo, with two of the 350 children cared for there daily. THIS PAGE The dynamic Annette Reed, the woman in his life, seated on one of her favorite inherited antiques in the newly finished Manhattan apartment they share.

Editor:
André Leon Talley
Photographer:
Oberto Gili

Here's Oscar de la Renta in his usual red banquette at La Grenouille. The severity of his pinstripe suit just cannot keep that Latin flamboyance buttoned down. He has vivid, patrician looks and a taut figure, as straight-backed as a flamenco dancer's. His suntan is intensified by a blue tie and bluer shirt. Seemingly from the top of his head, as if he were Carmen Miranda, rises a ten-foot cornucopia of the restaurant's famous flowers—cherry blossoms, pink and yellow multiflora lilies, and cabbage-size peonies. He flashes a glittering smile at Spiros Niarchos across the room and gets down to the serious business of lunch.

"You see that sexy blond lady over there? She's married to a rich Brazilian and she has the most beautiful jewels. I was near her one evening at dinner when a friend brought her husband across to introduce him. The blond was wearing the lowest neckline I ever saw, with one enormous emerald. 'Look!' said my friend to her husband. 'Isn't that the most incredible thing you've ever seen?' He had a good look and said, 'It's the pearls that I adore.' "

A young woman makes a big entrance into the restaurant, pulling off a straw hat with a blue bow, and is much appreciated by Oscar de la Renta.

"She's right, in this sun! You know what Zsa Zsa Gabor told me? She said, 'I always carry a hat to wear in the elevator.' I said, 'Why in the elevator?' And she said, 'Are you kidding? Have you seen the *lights* in those elevators?' "

Easy to see why Oscar de la Renta, an unbelievable fifty-seven, is the darling of the matriarchs at the quick of New York high society. His company is light as champagne, his conversation laced like a leisurely woman's with gossip, *histoires*, and discussion of clothes. A few hours of the treatment and 1989 gives way to another world, European in flavor, gently revolving around the creed of majestic houses, immaculate appearance, and the pleasurable consumption of unoccupied time. It is partly his ability to conjure up this frame of mind that inspires his many, many friends to call him "the most attractive and generous grand seigneur in New York."

He is, of course, a shrewd, industrious fashion designer at the peak of his trade who sells over $500 million worth of products all over the world and whose promotional tours set a breakneck pace, covering a city a day. He has forty-five licensees and three perfumes. There are 110 shows of the Oscar de la Renta line (average price $2,000) and thirty of Miss O (average price $400) a year at department and specialty stores across America. But these facts are not permitted to intrude on lunch. "He works very hard, but he does it with grace," says a friend. "He's the embodiment of the noble amateur. He never complains of tiredness or shows signs of strain."

"I could work harder and have a bigger business," says Oscar de la Renta. "But there's so much more to life! This fish is not bad, not bad at all."

Oscar Ortiz de la Renta, son of an insurance salesman, was seventeen when he left the Dominican Republic for Madrid, where he worked briefly at Aisa, the Spanish house of Cristobal Balenciaga. He went to Paris in 1961 to work at Lanvin for Antonio Castillo, and three years later was winning accolades in New York City for the elegant exuberance of his collections for Elizabeth Arden. In 1967 he formed his own company and married. Françoise de Langlade, a former editor of French Vogue, was the great formative influence of his life and, since her death in 1983, has become a legend among their friends. The Duke of Windsor called her "my vitamin A." Her sense of style, her pronouncements, her talent for decorating and entertaining loom large and still tend to overshadow any conversation about Oscar. If, as one friend insisted, he has achieved in twenty years what it took the Rothschilds two generations to accomplish, much of the credit is hers.

"One can learn a hell of a lot from the demimondaine" she would say, or quote Chanel as she supervised dinner for twenty-eight: "You have to see the people you're catering to!"

Her husband appears to have taken this maxim to heart.

"There's no fantasy about it!" says Boaz Mazor, de la Renta's lieutenant on Seventh Avenue. "He dresses the peo-

Having invented his ideal life, Oscar de la Renta now delights in sharing it

The bulletin board in Oscar de la Renta's New York studio, RIGHT, is stocked with memories and inspiration. OPPOSITE PAGE: A dress and cape of shimmering iridescent *eau de nil* chiffon, one of the signature evening styles that were the hit of his latest collection. BELOW: The designer proving his mastery of the merengue at a village festival in Bayaguana. BELOW RIGHT: His adopted son, Moises, now age five.

ple he dines with, who come over for the weekend. With Oscar you can actually name the clients: Brooke Astor, Nancy Reagan, Marietta Tree, Evangeline Bruce, Mercedes Bass, Anne Getty, Carol Sulzberger, Grace Dudley, Pat Buckley, Marie-Hélène Rothschild, Mica Ertegun—would you like me to continue?''

He doesn't make sportswear like Calvin Klein, minimalize like Armani, or push forward the frontiers of clothing like Issey Miyake. But he dresses some of the most socially prominent women in America for the main events in their lives: charity benefits, lunch, dinner, and gala evenings. His clothes are dignified, body-conscious, feminine, and head turning, with Caribbean combinations of color. He knows exactly what his customers want and exactly where they will wear the clothes.

''I never liked tough girls,'' laughs the designer who lost money in the androgynous midseventies but regained ground in the eighties. ''If a woman's in a tux with shoulder pads, she'd better be ash blond with her tits hanging out!''

A woman blows him a kiss, and he telegraphs back a flash of snowy teeth. Another *histoire* is on its way.

''She's from Venezuela. Take a good look. She was once the most beautiful woman I ever saw. Then at nineteen she had a car accident. It was no big deal, but she had to have some stitches, and she fell in love with her plastic surgeon. Every month she found something for him to do. She im-

proved her hairline, her jaw, her eyes, her cheekbones, her nose, her lips—and now she has a totally forgettable, shapeless face, no face at all!''

One of his best friends compares him to Fabrice, the Duc de Sauveterre, in Nancy Mitford's *The Pursuit of Love*. Fabrice won the undying love of Linda Radlett, the daughter of a ''très important lord anglais'' by taking an intense interest in her clothes, making her laugh, and never boring her with his work. So has the cultivated and flamboyant Oscar de la Renta won the clever, reserved Annette Reed. Distinguished daughter of Jane and Charles Engelhard of Far Hills, New Jersey, reluctant social star and enthusiastic gardener, scholarly benefactress of the Metropolitan Museum of Art and the New York Public Library, she's popularly assumed to be heir to the prime role in New York society currently held by Brooke Astor. She has three grown children and one grandchild. And after a long, drawn-out divorce from Samuel P. Reed, former president of American Heritage Publishing, it is expected she and Oscar de la Renta will marry.

Vulnerable and sharply critical, Annette Reed evokes the world of Henry James and wears an air of faint surprise at her capitulation to such a famously indulgent and silky charmer. As their friend Marietta Tree points out, ''Their tastes are not always the same. They pace each other.''

''Oscar adores people,'' says Annette Reed. ''I don't, in the same way. He's open, generous, and loving. I'm private, internal, dread going out, hate dressing up. I would rather weed. And I'm not stylish! My house is totally Yankee Victorian. And I'm not going to change *one single thing!*''

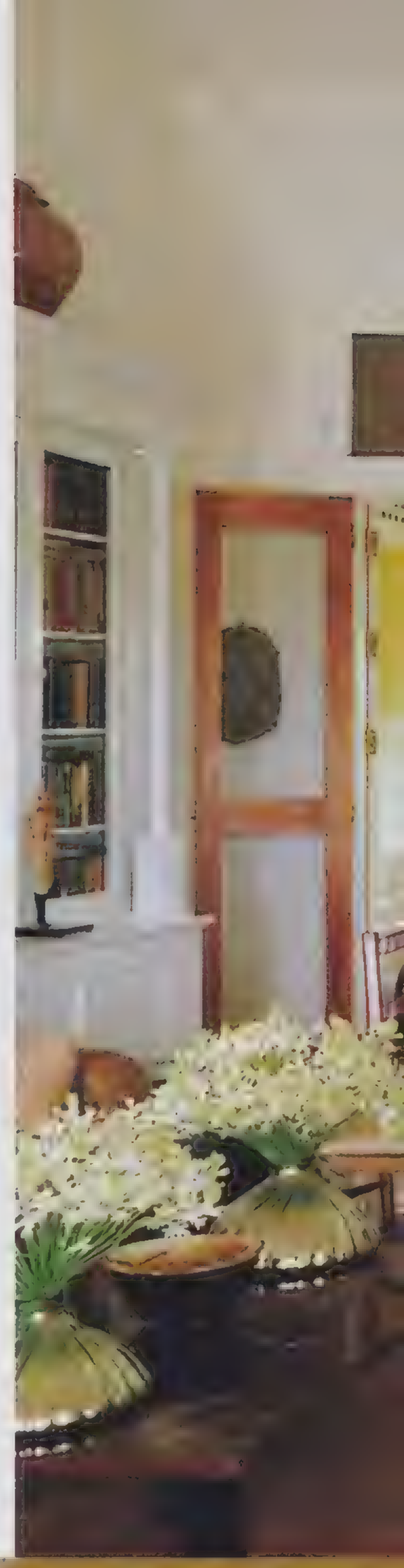
Annette Reed's style of decoration is masculine. Her Federal house in Katonah, New York, has been called the best house in America, with its serious entrance, profusion of needlepoint and Aubusson, fine porcelain and patina of age, English-country-house furniture, and flavor of a real family estate. The garden is a series of green enclosures as different as possible from the sun, sea, and wide open fields that roll back from Oscar de la Renta's houses in Connecticut and Santo Domingo.

''His houses are all about views and looking out,'' says Annette Reed. She is wearing jeans and no makeup and is weeding by flashlight. Her face is hard to see: narrow features, wide smile, thick dark hair.

''I don't know what he'd do with a herbaceous border! We have dreadful gardening wars. He asks what I think, and I say nothing. Pointedly!''

Already, under her influence, his New York apartment is slightly simpler. Although she says ''it's all Oscar,'' the red velvet and green *faux-marbre* are gone, and there are no more Biedermeier tables or orientalist pictures alternating with heavily swagged windows. In the magnificently big library with a dining table at one end, Tudor portraits, and a William Kent fireplace, there are three things unmistakably hers: two Cairn terriers and a length of Victori-

"Oscar's open, generous, and loving," says Annette Reed, "I'm private and internal"



The main room of the ranch house in Santo Domingo, RIGHT, receives breezes from screen doors on both sides. The doors, picture frames, and generously proportioned side and rocking chairs were all designed by Oscar de la Renta and made from mahogany taken from the property; the chandelier is cast iron. Tuberoses fill antique mercury-glass pitchers, a gift from Stavros Niarchos. The veranda, BELOW, overlooks some of the ranch's 80,000 orange trees.

an chintz. "And," says a friend, "Annette's learning to wear gardening gloves and go for a manicure."

In the department of sensuous housekeeping, he has nothing to learn. "Oscar is an even greater nest builder than Françoise or Annette" says a Connecticut neighbor. "He creates an environment that's lavish, sybaritic, full of tapestries, ornament, cozy comfort, and a profusion of detail."

His two houses in the Dominican Republic stand open to the breezes, squared by wide verandas. The new farm, each room a different color in the local way, is a business venture and rises from twenty-five hundred acres of orange groves and a passion-fruit plantation. "I've spent a week in the house by the sea, and there is no more attractive house in the *world*," says Kenneth Jay Lane. "Breezes sift through the frangipani trees so the whole place is scented."

Hailed as the greatest *maître de maison* in America, Oscar de la Renta acknowledges a superior, the late Duchess of Windsor. The Windsors have played a key, if obscure, role in the love life of Oscar de la Renta. It was at a dinner given by the Windsors for C.Z. and Winston Guest at Maxim's that he decided he would ask his first wife to marry him, and it was over a weekend given by Jane Engelhard for the Windsors that he met Annette Reed. They had an enjoyably clandestine rendezvous in the larder with a chocolate cake neither had felt brave enough to tackle under the Windsors' scrutiny.

Scenario: a group of people having a prelunch drink in de la Renta's Connecticut drawing room. Present are Dr. Henry Kissinger, the Countess of Dudley, Diane von Furstenberg, Kim d'Estainville, Robert Silvers, Isaac Stern, and Annette Reed. Suddenly the door is flung open, and five-year-old Moises, screaming with laughter, tears through the room and out into the garden followed by Oscar de la Renta, laughing and shouting, and more slowly by the nanny, with a face like thunder. Hands go out to steady tables. Conversation staggers, then slowly returns to normal.

For in addition to Oscar the socialite and Oscar the designer and nest builder, there is Oscar the Catholic benefactor who has founded and funded an orphanage for 350, the only institution of its kind in Santo Domingo. Twenty-two are actually orphans, the rest "children-in-between," the Dominican expression for those who go home at night after spending the day begging. At the orphanage they are given medical ser-

vices, a good lunch, and an educational game or two before spending the afternoon on the streets. Moises was an abandoned baby and weighed two pounds when found in 1984.

Oscar de la Renta grew up the sixth child in an enormous, rambling family. His grandmother had eighteen children—eight inherited—by the time she was thirty-eight. Oscar, the widower, decided to take Moises home.

"After weeks in intensive care, Moises was still very delicate. The doctors thought he would have a better chance with me than at the orphanage, where he might pick up infections. So I had a crib put in my room and brought him back. I have fourteen servants but I fed him, washed him, and changed his nappies myself. And I decided he must stay."

Having invented his ideal life, Oscar de la Renta now delights in sharing it. Friends are drawn ever deeper into his charmed circle of indulgence. Few can resist, certainly not Pat Buckley: after she complained to him in Paris that she had to spend days on trains, he presented her with a Lear jet to take her to John Fairchild in Provence and then on to the Erteguns in Bodrum. And Brooke Astor was overwhelmed when, on a visit to Dominica, he flew her to the town where she had lived when her father was a marine general, and had a marine band play all her favorite tunes.

There is an edge to this charm, and an effectiveness that makes it all the more seductive. Possibly the best president of the Council of Fashion Designers of America, de la Renta raised the profile of the fashion industry with gala events at New York's Metropolitan Museum of Art to celebrate the CFDA's Lifetime Achievement Awards, with presenters such as Barbara Walters. He helped develop Casa de Campo, the holiday enclave for the rich that brings much-needed cash to Dominica. "Today the only problem is the scream of private jets as they come in to land," says a friend.

Entertaining the president and the local dignitaries in Dominica, or negotiating with Gulf & Western, he can't help revealing a greater range of talents than he needs for the life he has chosen. Henry Kissinger speaks of the breadth of his knowledge and information on Carribbean politics and says, "It breaks my heart to admit it, but when we walk through the Dominican capital together and all heads turn, it's Oscar they are recognizing, not me!"

Back at La Grenouille, it's nearly four and the restaurant is virtually empty. A Texan lady on the far side of the banquette, who has been listening closely for at least an hour, extends a plump, bejeweled hand around the base of the flowers and taps him on the shoulder. "I've been simply fascinated, Mr. de la Renta," she says. "You must tell me, because we've got to go—when are you getting married?"

He does not enjoy this but suppresses all but the faintest flicker of rejection. Outside, the car door held open by his chauffeur Tomás, he answers the New York air.

"By the time this interview appears, Madam, I hope I shall be married." ◉

Oscar de la Renta, THIS PAGE, in a "natural Jacuzzi" waterfall on his 2,500-acre ranch. OPPOSITE PAGE: The master bedroom with its cool tile floor was painted to match an old set of Annette Reed's Porthault sheets; the love seat and pillows came from her former country house in Maine. The four-poster is of de la Renta's design and is draped with mosquito netting.

beyond the

Kilt

Plaids never looked
like this before:
sequined, cut into
sexy evening dresses.
The actress with the
name to go with them
–Andie MacDowell

OPPOSITE PAGE: A family portrait–actress Andie MacDowell (now appearing in *sex, lies, and videotape*) with husband, musician Paul Qualley, and son, Justin. MacDowell's shirt, Comme des Garçons by Rei Kawakubo.
THIS PAGE: Another family tradition–Black Watch tartan. Isaac Mizrahi's blouse (about $860), pants (about $240). In this story: hair, Frederic Fekkai at Bergdorf Goodman; makeup, Bobbi Brown for Frederic Fekkai at Bergdorf Goodman. Details, stores, last pages.

Fashion Editor: Jenny Capitain
Photographer: Brigitte Lacombe

Raised in a small town in South Carolina, MacDowell prefers "simple things." She says her dream is to own "an old stone house in the country and a bit of land." Her style is pared down—bordering on the severe. She often limits her clothes to off-white, red, and black. Here, a buffalo check wool jacket covered in clear sequins. By Marc Jacobs for Perry Ellis, about $1,260. Saks Fifth Avenue; Nan Duskin, Philadelphia; Holt Renfrew of Canada. Details, more stores, last pages.

Although plaids are transformed
by untraditional shapes,
they still look best in classic colors

Clothes with the "country attitude" that MacDowell prefers. THIS PAGE: Ralph Lauren's tartan dress with a black velvet bodice, silk taffeta skirt by Ralph Lauren Holiday Classics, about $1,100. Polo/Ralph Lauren, NYC, Pittsburgh; Marshall Field's. OPPOSITE PAGE: When a wrap skirt is done up in plaid, it also gets fringe. Ralph Lauren's fringed version in wool, paired with a cashmere turtleneck. Ralph Lauren Victorian Holiday skirt, about $360. Collection by Ralph Lauren turtleneck, about $620. Polo/Ralph Lauren, NYC, La Jolla CA. Details, more stores, last pages.

What looks new: mixing shades of gray instead of wearing one tone. Here, a chinchilla coat, a cashmere T-shirt, a stack of pearls, and "Ray Charles" sunglasses. Coat by Scaasi for Mohl Fur. N. Peal Cashmere T-shirt, about $260. Top necklace by Chanel, about $640. By Isaac Manevitz for Ben-Amun: bottom necklace (about $140) [illegible] (about $40) [illegible] by Chanel. [illegible] at Neiman Marcus, $17. The color [illegible] Estée Lauder Perfect Lip Pencil in City Rose. [illegible] stores; see [illegible] pages.

Fashion Editor: Carlyne Cerf de Dudzeele
Photographer: Peter Lindbergh

dress gray

When you think "gray," you picture Wall Street suits, military uniforms. Think again. Today's version is chic—worn tone-on-tone and accessorized with pearls, furs

The most classic gray pieces—a wool suit, a short-sleeved pullover—are modernized by the way they're pulled together. THIS PAGE: A wrist-length glove paired with a short-sleeved cashmere pullover. N. Peal Cashmere sweater, about $260. N. Peal Cashmere, NYC, San Francisco, Ontario Canada. Wool and spandex skirt by Michael Kors, about $260. Bergdorf Goodman; Nan Duskin, Philadelphia; The Front Room, New Orleans. Fur by Scaasi for Mohl Fur. Suzan Abbott gloves. OPPOSITE PAGE: A simple wool suit (a sleeveless dress and a double-breasted asymmetric jacket) is unexpectedly matched with a chinchilla cowl, chinchilla-edged gloves. Geoffrey Beene suit. Saks Fifth Avenue; Nan Duskin, Philadelphia; Dayton. Adrienne Landau chinchilla cowl (about $790) and gloves (about $600). In this story: hair, Ward for Faces, Paris; makeup, Stéphane Marais for l'Agence Bruno, Paris. Details, more stores, last pages.

One way to lighten the look of gray: accessories with shine. OPPOSITE PAGE: Adding style—and decoration—to a gray suit: Isaac Manevitz for Ben-Amun necklaces. Top, about $190; bottom, about $170. Both wrists, top bracelets by Isaac Manevitz for Ben-Amun. Left, about $160; right, about $135. Bottom bracelets by Michel Lanz for Premier Etage. Isaac Manevitz for Ben-Amun earrings, about $50. Ungaro Parallele wool suit. THIS PAGE: One of the shoes most seen for fall: the classic pump. Here, it takes on a new, flattering heel. Manolo Blahnik pumps, about $355. Satin bag by Renaud Pellegrino, Paris, about $575. Details, more stores, last pages.

Tweed and fur are some of the best choices for gray; tonal variations are already built in. THIS PAGE: A sexy approach to gray—an enormous chinchilla kimono coat over a skintight unitard, high-heeled boots. Coat by Valentino for Alixandre. Revillon at Saks Fifth Avenue; Saks Jandel; The Carol and Irwin Ware Fur Salon at I. Magnin, Chicago. Helmut Lang unitard, about $540. Bagutta, NYC; Riccardi, Boston; Shauna Stein, Los Angeles. OPPOSITE PAGE: Big "diamond" buttons give a glamorous twist to a tweed suit. Yves Saint Laurent Rive Gauche jacket (about $1,440) and pants (about $585). Bergdorf Goodman; Dayton; I. Magnin. Cool grays are warmed by Yves Saint Laurent's Sienna Rose Blushing Powder #31 for cheeks. Details, more stores, last pages.

Gray moves into evening when worn with extravagant ostrich-trimmed gloves, a sequined vest. THIS PAGE: The newest way to wear a vest—over bare skin. Here, in sequins over a skirt. Top by Krizia, about $1,560. Krizia Boutiques, NYC, Dallas, Beverly Hills. DKNY merino wool skirt, about $155. Saks Fifth Avenue; Knit Wit, Philadelphia; Perkins Shearer, Denver. OPPOSITE PAGE: The most straightforward gray wool dress becomes much more—with a bit of stretch, feather-edged gloves, large-scale necklaces. Dress by Michael Kors, about $460. Barneys New York, Manhasset NY, Chestnut Hill MA; Rebecca of Indianapolis. Silver fox blanket by J. Mendel Furs. At Elizabeth Arden Salons. Adrienne Landau leather gloves. Heart necklace by Kenneth Jay Lane. Mirror necklace by Isaac Manevitz for Ben-Amun. Details, more stores, last pages.

A wider range of texture turns up—as velour, as fur—in the softest coats. THIS PAGE: A "cocoon" jacket is cut just above the knee. In a silk velour blend by Claude Montana. Soft color for lips and cheeks: Cover Girl's Continuous Color Lipstick in Apple Raisin; Classic Color Blush in Natural Glow. OPPOSITE PAGE: Shape rather than length is the news. Two approaches to swing: near right, an A-line silver fox coat by Oscar de la Renta for Wagner Fur. Michael Kors gray wool stirrup pants. Far right, a flared coat in dyed sheared nutria. By Giuliana Teso. Helmut Lang bodysuit. Details, stores, last pages.

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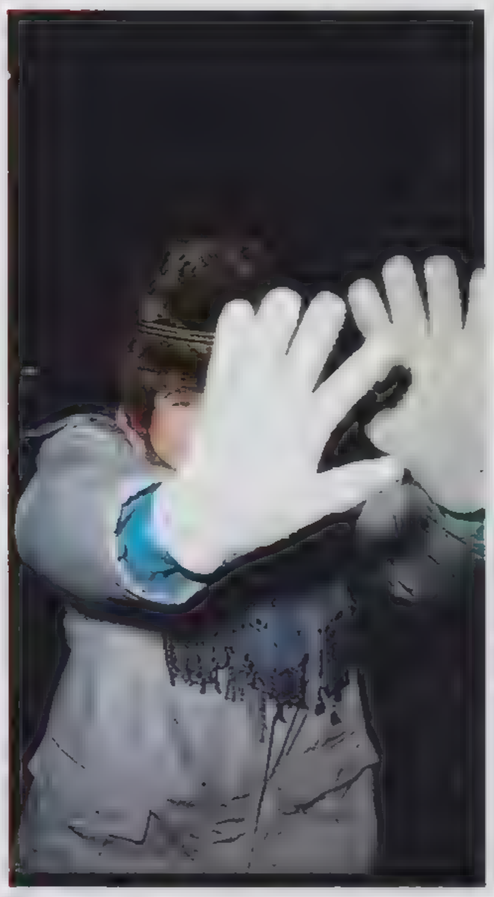
TALKING FASHION

Editor: Gabé Doppelt

Lurking in the background: three-eyed monsters with loaded weapons, ready to shoot some face



Warren Beatty on *Ishtar*'s set, presaging reviews

Sean Penn bags Madonna's face

Double play! Mick Jagger hides *and* ruins Jerry Hall's pose

Woody Allen eschews candid cameras, pricey hats

Prince (of darkness?) with seeing-eye bodyguard

Sid Bass and Mercedes Kellogg's postnuptial lens-dodging

There's more than one way **stars save face**

THEY EXUDE ATTITUDE FROM ALBUM COVERS, IN MOVIES and magazines, but they know what their faces are worth. And they hate giving away free shots. Like convicted felons, they fling the nearest appendage or garment between themselves and the uninvited lens. The tactic has spoiled the fun, not to mention the picture, for many a stealthy shutterbug.

—MARTHA PICKERILL

TALKING...▶770

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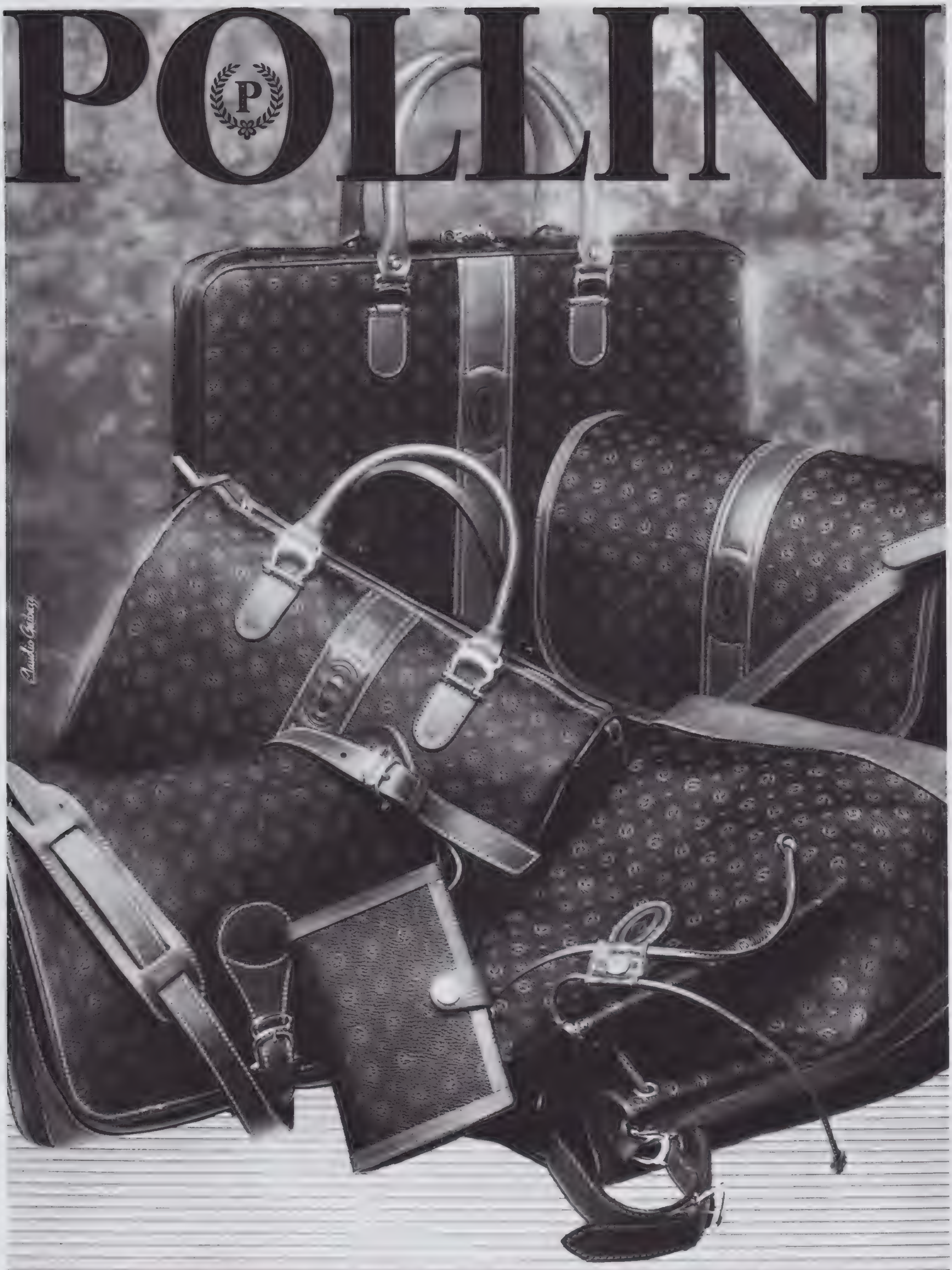

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TALKING FASHION

The Tin Man meets the Creature from the Black Lagoon in this Miyake. It sold for 774 brave bucks.

"Would you be seen in this outfit?" becomes a moot question when it's meant to be shown, not worn. In fact, the more wildly impractical, the better

THE FASHION SHOW ATTENDEES GASP—BUT NOT FOR the usual reasons. They're in awe because the dresses that are taking breath away are . . . well, exotic. Bravely unusual. Amazingly unwearable, even. Often, designers purposely show clothes meant to provoke just such responses, to add to the show's theatricality and to give the crowd a rise. Usually these clothes aren't meant to be marketed, just enjoyed—and if the press and distributors don't know the difference, so what? They're still getting the two things they came for: fashion and show. The last time around, John Galliano unveiled two unreal outfits just for the fun of it—an umbrella coat (''inspired by the English weather,'' he says) and a coat in wool with a vast high collar (a ''punctuation mark'' for the show). The latter sold despite itself. So who says there isn't a market for the unusual?—**MICHAEL MUSTO**

TALKING... ▶ 778

A touch of fox—a touch that adds four inches to your hips—adorns this Patrick Kelly. Someone bought it anyway—no doubt a thin person.

Let a smile be your umbrella? No—let an umbrella be your dress. This just-for-show Galliano creation is a dry idea saved for a rainy day.

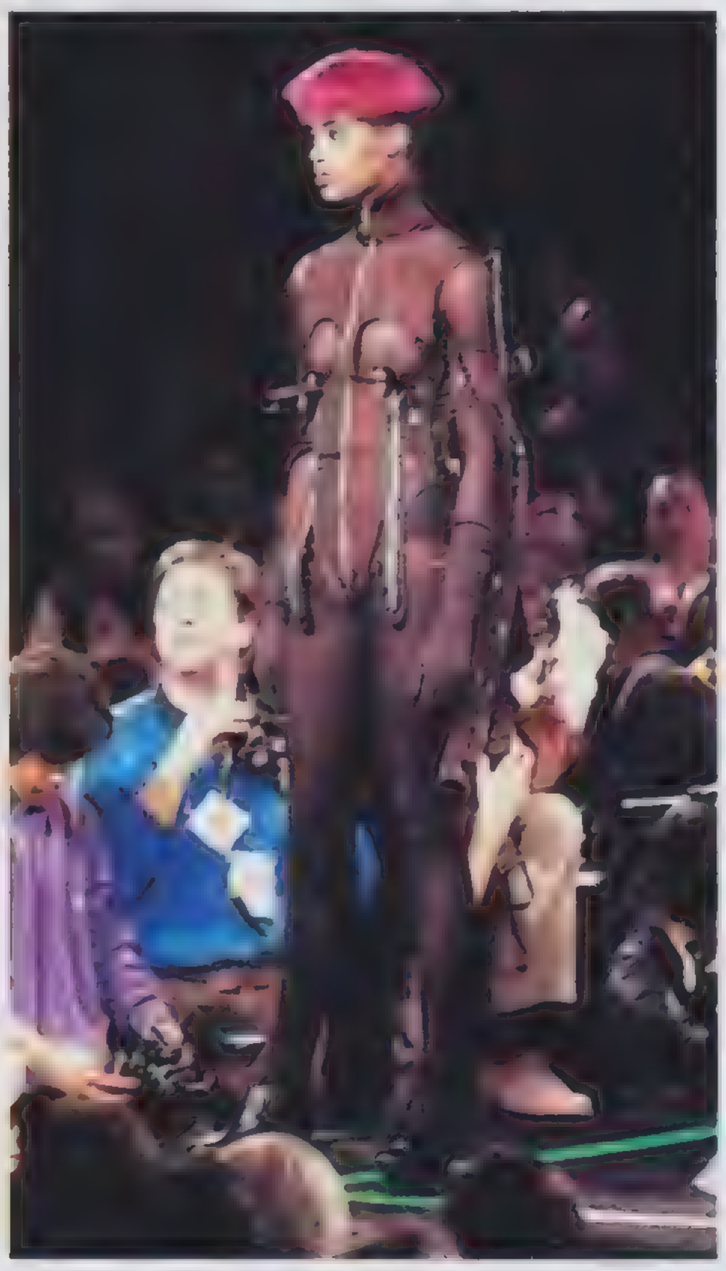
GUY MARINEAU; PIERRE SCHERMAN

Saying that this Galliano coat has a high collar is like saying that *Batman*'s made money for Warner Bros. Though made for the show, it has been ordered—presumably by someone shy.

Glittering beanbags? No—big, shiny, golden petals courtesy of Ungaro. This unusually layered look can either make you feel like a part of the furniture or a prop from *Honey, I Shrunk the Kids*.

Forget face-lifts. Antony Price's "mutant" dress eliminates flaws far less painfully. Both crowd and model held their breath.

Vivienne Westwood calls this fine mesh of hers "a base. In the winter, add knitwear." In the summer, add a lot of nerve.



"People were upset," says a Jean Paul Gaultier "rep" about this medieval-style bodice. "But Gaultier always produces risky pieces."

CAROLYNE ROEHM

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TALKING FASHION

Designer Patrick Kelly at Day-O Restaurant, NYC

Paris has exploded in buttons, bows, fruits, and festivities since America's irrepressible **Patrick Kelly** came to town. JULIA REED discovers the man behind the blast

IT'S GOING TO BE REALLY FEMININE," says Patrick Kelly. "So feminine that even the butchest women will become instant Barbies." The Mississippi-born, Paris-based fashion designer is talking—in his usual outrageous way—about his upcoming fragrance. Gardenia-tinged, "happy," and above all, "big concept," it will be launched within the next few months, he says, though he will not yet reveal the names of his backers. "Strange, a black person making fragrance for a white woman. But these people are not afraid." He grins. "Honey, if they let me get away with what we're planning, we're going to have a blast."

Blasts are Kelly's forte. Every Christmas his apartment on Rue d'Hauteville is filled with hundreds of revelers. His fashion shows, held in a tent at the Louvre, are loud, joyful affairs, not unlike the missionary Baptist church services of his youth. No sucked-in cheeks here: the models grin and skip and swagger down the runway in racehorse-sexy clothes festooned with oversize buttons and shocking pink bows. Nine years after his arrival in the City of Light, *le mignon petit noir Américain* from Vicksburg has become something of a folk hero. He skateboards through town and poses bare-chested for publicity shots. In the beginning he had no phone and sold his clothes on the street. Two years ago he signed up with the fashion conglomerate Warnaco, and now he does more than $7 million a year in business. Last fall he became the only American ever admitted to the Chambre Syndicale, the clubby group of designers allowed to show at the Louvre. Bjorn Amelan, who is now his partner, was a waiter in the restaurant where Kelly was once allowed to eat free. "I was absorbed," says Amelan.

No wonder. A self-described Santa Claus in baggy overalls and Day-Glo hightops, Kelly hands out little black dolls to everyone he meets. He has put his grandmother to work making them, and he is searching ▶ 786

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TALKING FASHION

for museum space for his own collection of more than six thousand—"all marked and registered." Premake-over Aunt Jemima likenesses decorate his office; his business logo is a golliwog. "Blacks and whites both think it's racist," says Kelly. "But look, my grandmother was a maid and one of the chicest women I know. If you don't know where you've been in your history, then you don't know where to go." In any case, the hoopla certainly hasn't hurt him any.

Kelly is so outspoken that "people think I'm on drugs." When *New York Times* fashion dowager Carrie Donovan took a swipe at him in her column, his press agent recommended that he not respond. "I said, 'Shit, she hurt *my* feelings.'" When criticized for using fur he says, "What about cotton? Those laborers in India get pennies a day. That's slavery, honey." When people accuse him of encouraging black stereotypes, "I say, 'What about *I Love Lucy*? If that's a typical white family then we're in trouble.'"

At a Radio Shack in Taiwan he bought a dozen firemen's hats with sirens on top; you'll see them in his next collection. A trip to Denver inspired Indian headdresses; the centennial of the Eiffel Tower prompted tower frocks. His staff told him, "Oh Patrick, that's not chic." And he admits: "They have to calm me down a lot." Buyers weren't thrilled with a spring collection featuring bandannas and watermelon hats; who knows what they'll make of an upcoming line inspired by "a beautiful salad." In New York he noticed that trench coats had become uniforms for working women: he's making them into dresses.

Kelly loves "old women—they're the chicest," the past, "naive things," and kids, "because I love the way they put things together." Last year he did Little Red Riding Hood, this year his obsession is cats. "I'm just no good with navy blue," he says. "Remember, where I'm from, the Miss America pageant is a *big* deal."

And where he's from, most people wouldn't dream of paying for couture. "What I don't understand about this business is the prices," Kelly says. His own clothes run the range from $395 to $2,200. His definition of a true fashion victim is someone who pays $40,000 for a couture dress she knows she's likely to see on someone else—probably at the same black-tie benefit. "If I were one of those ladies, I'd go to Givenchy or to Saint Laurent and tell them, 'No way I want to see another bitch in my shit.'"

Kelly girl: devotee Bette Davis

Toukie Smith's floral fixation

Heart to heart: Jock Soto and Heather Watts

Kelly dresses Goldie Hawn (she pays in "cold cash") and Bette Davis, whom he met after he hired her former assistant. She came to dinner last Christmas and sat in the kitchen with him while he made peach cobbler. He says he'd like to dress Diana Ross, Bette Midler—"Ohhhh God"—and Meryl Streep: "I think she could look so much chicer." He has been approached about doing the costumes for three upcoming movies on the life of Josephine Baker, projects for which he is a natural, given his penchant for fruit and leopard skin.

Despite the childlike shenanigans, there is a serious side. He staged a fashion show in Atlanta that raised $300,000 for children with AIDS, and he is organizing a benefit in Paris that will somehow include the patients themselves. Saying there's more he wants to learn, he's going "back to school" under a French tailor. And despite his fondness for Pink's chili dogs in Beverly Hills ("They will set your soul on fire"), he is equally at home at regular haunts like Mr. Chow and Regine's. He even attends the opera. "All those people screaming at each other in a language they don't even know. I don't understand it, but I like the costumes."

A fabulous cook, he waxes eloquent on the pleasures of fried fish and grits or a "simple tomato and cucumber sandwich with a little vinegar and mayonnaise." And chocolate. "I could talk about chocolate like most people talk about sex." His next project is a cookbook of Southern dishes based on his grandmother's recipes. "Basically, I'm turning a flip all the time. And I'm the only American over here doing it." TALKING... ▶ 790

ROXANNE LOWIT; MARY HILLIARD.

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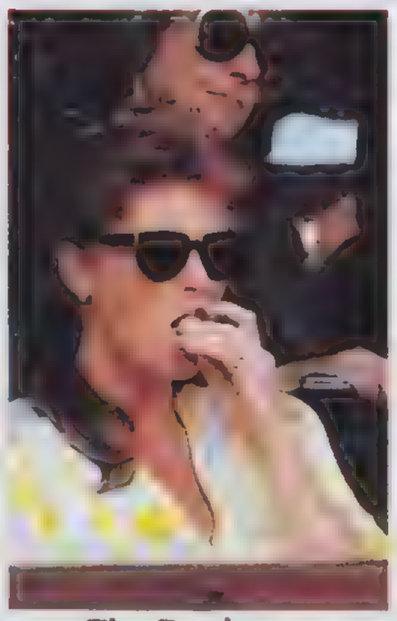
TALKING PARTIES

Tension, anyone?

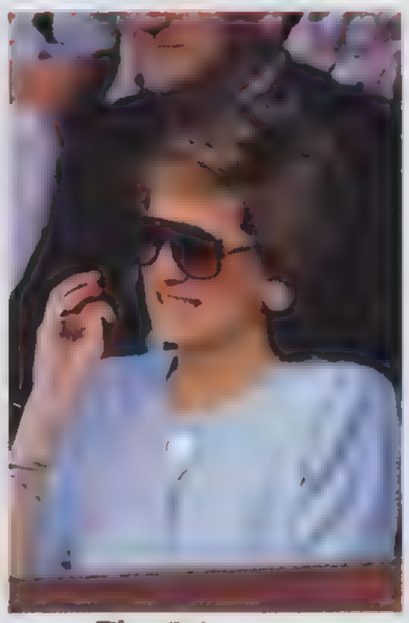
Between the heat wave and the hot competition at Wimbledon this year, it's a wonder spectators didn't faint in droves. Players' significant others and the royals brooded meaningfully over each point. Visiting dignitaries could afford detached amusement.

McEnroe's wife, Tatum O'Neal

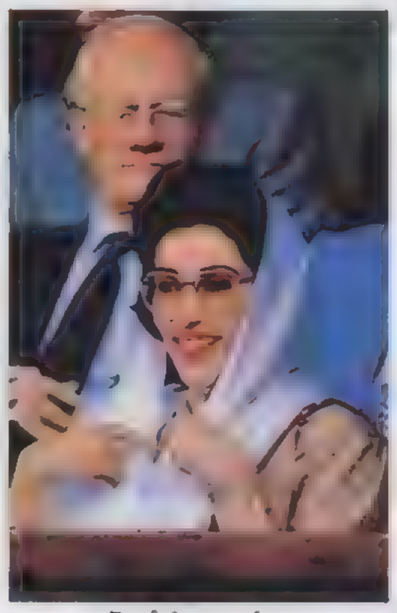
Lendl's girlfriend, Sam Frankel



The Duchess of York



The Princess of Wales



Pakistan's Benazir Bhutto

Becker's *schatz*, Karen Schultz

Winona Ryder

Carol Alt

Johnny Depp

Maury Povich and Connie Chung

Dennis Quaid

Chubby Checker

A Killer party

AFTER THE PREMIERE OF *GREAT BALLS OF FIRE* AT NYC'S Ziegfeld Theater, the party started at the new Ritz (the old Studio 54). The real Jerry Lee was all grown-up and well behaved. The Killer later joined Quaid and an all-star band for impromptu jamming.

TALKING... ▶ 794

Jerry Lee Lewis

Parties: *top*, Globe Photos, Pelham/Alpha/Globe, Colorsport, Chancellor/Alpha/Globe; *bottom*: ROXANNE LOWIT, RON GALELLA.

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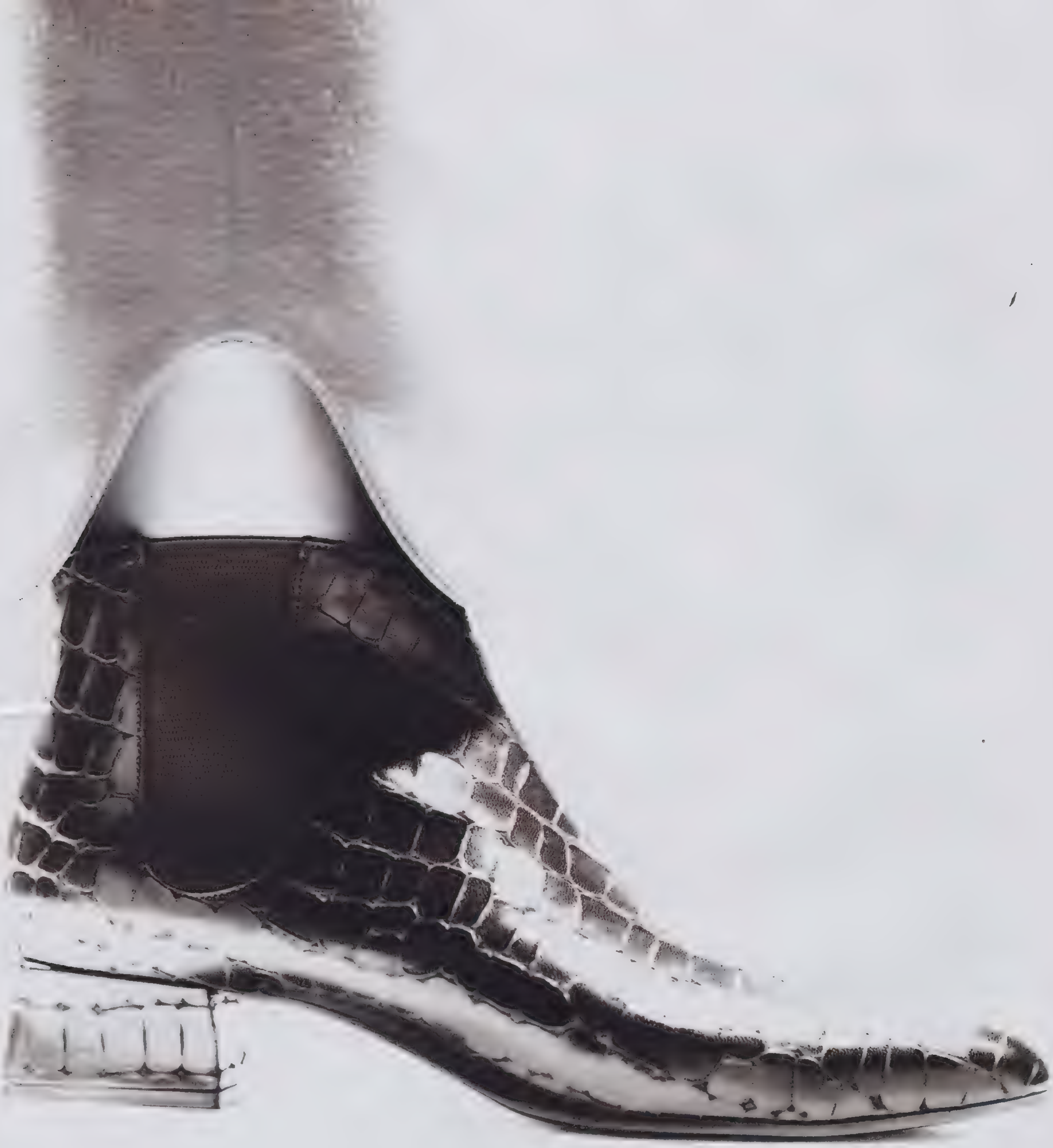

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TALKING PARTIES

Marc Jacobs

Michael Kors

Glenn Close with Isabella Rossellini

Sunday by the Bay

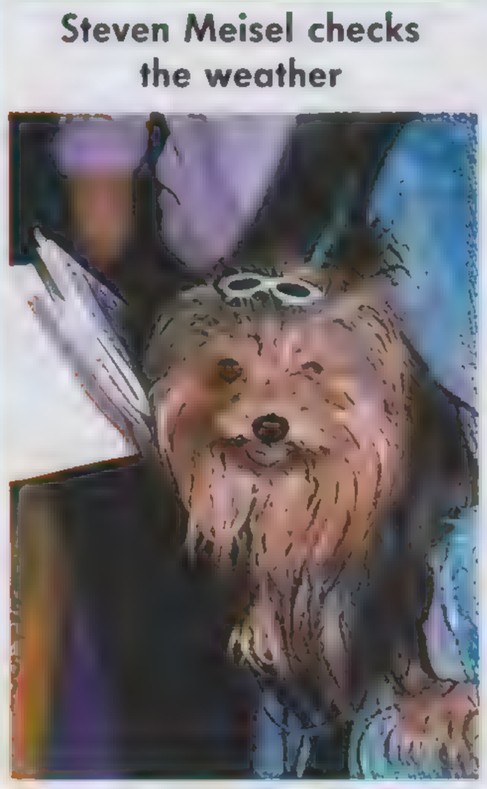
USUALLY, KINDNESS IS ITS OWN REWARD. BUT members of People Taking Action Against AIDS were rewarded with glorious weather and a huge turnout at the third annual Sunday by the Bay in Bellport, Long Island. A fashion show, a silent auction, an audible auction, and a boutique raised over $200,000 for AIDS drug research and patient care. The only hitch: the clothes Claude Montana sent for the show got caught in customs. The crowd was forgiving, to no one's surprise.

TALKING...▶796

Steven Meisel checks the weather

Model Apollonia

Legendary fashion model Carmen



Personal style for dog days

Mary McFadden

Vicki Cole's daughter, Clea

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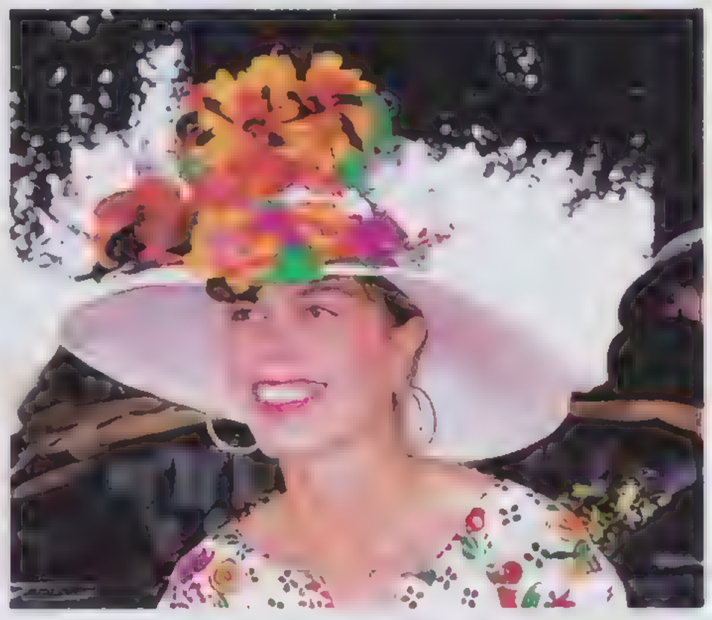

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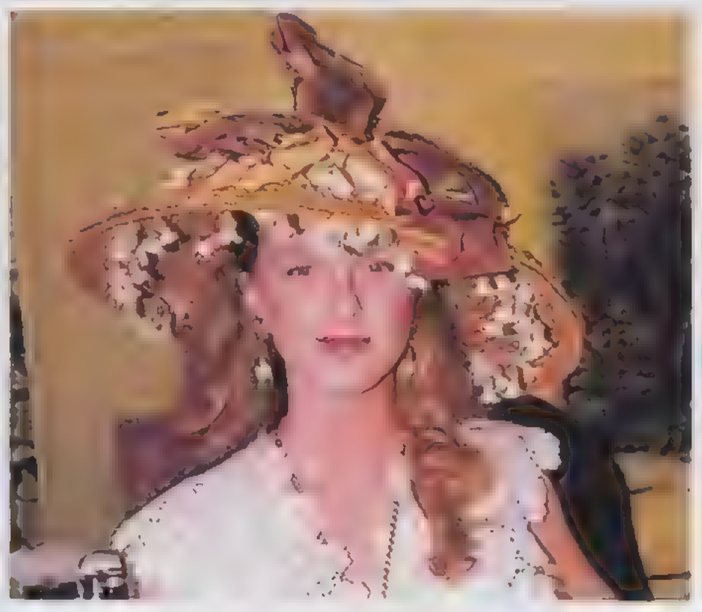

Berenice Djian

Mrs. Freddie Head; Alix de Chambure

The hats that ate Chantilly

AT THE EIGHTH ANNUAL PRIX DE DIANE-HERMÈS, *TOUT le monde* crowded the racetrack at Chantilly in some of the maddest hats ever. Philippe Model, who makes a special collection of hats for this race, was on hand to see his art in action. The grounds were done up as an eighteenth-century garden. Somewhere beyond the impossibly big brims, horses ran seven races, which some people actually came to watch. TALKING... ▶ 808

DIANA COCHRAN

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YVES SAINT LAURENT

TENNESSEE RISING

(Continued from page 709)

Fingered Dentist from Memphis,'' ''Jack the Judo,'' and Lilla von Saher, ''The Last of the Crepe de Chine Gypsies.'' Her ''Hmms'' or ''Uh-uhs'' were always louder than the rest.

Before my Florida sojourn ended, I went to a party with Tennessee. And in the course of a long and rather rowdy evening, someone decided we must hold a séance. This excited TW, and we decided to summon the spirit of Eugene O'Neill. As the lights dimmed and we joined hands, I thought O'Neill was on his way. But Tennessee moaned, ''Oh, Cornelius, Cornelius, I feel your presence.'' For in his mind, the father of all American playwrights had been pushed aside by his own father, the fearsome C. C. Williams, who'd so tyrannized young Tom, calling him ''Miss Nancy,'' and brutalized his mother (or so Miss Edwina claimed), and whom I suspect Tennessee held responsible for the violent breakdown of his beloved sister, Rose. Rose Williams, the most important figure in Tennessee's life, was subjected to a prefrontal lobotomy in the late thirties and has been in institutions since. However, as TW began to whiten, Lilla von Saher giggled, and the spell was broken. Tenn was furious. He got up from his seat, nervously lit a cigarette, and stormed out of the house to gaze at Biscayne Bay. It was as if he had been denied a final confrontation with Cornelius—or perhaps a secretly longed-for reconciliation.

In June of 1959, *The Fugitive Kind*, starring Marlon Brando, Anna Magnani, and Joanne Woodward, faced the cameras in upstate New York under Sidney Lumet's direction. Nine frenetic weeks later, the movie was in the can.

When I saw the finished film, I was extremely pleased. By and large, the major notices were all we could have hoped for. But audiences did not flock to see *The Fugitive Kind*. As in 1940 and 1957, Tennessee's cri de coeur still discomfited in 1960. TW would write in *Where I Live*, his collection of essays, that *The Fugitive Kind* was ''a beautiful film.'' And though I remain proud of it, the movie did not produce the one result I had hoped for — a first-class stage revival of *Orpheus Descending*. Outside of isolated stock productions, the play stayed in limbo until last winter, when *Orpheus* rocked London's West End in Sir Peter Hall's revival, starring Vanessa Redgrave. Frank Rich of *The New York Times* wrote that it was ''full of implications for the American theater.'' Others termed it ''magnificent Tennessee,'' a ''great play'' and said, ''*Orpheus Descending* ascends to new heights.''

Thus, two years shy of its fiftieth anniversary, this so adored, so abused testament finally received recognition, and one couldn't get near the Haymarket Theatre for the crowds. At last the play that dealt with going on, that Tennessee himself had gone on with for so long, had itself gone on—and triumphed.

I didn't see much of TW in his final years. I was living in England and California; he, as always, was traveling here, there, everywhere, and our paths seldom crossed. Of course, one heard tales of his troubles, his failures, his illnesses, one read the venomous things the press had to say about him, but it was difficult to reach him. He appeared to have cut himself off from those who knew him during the golden years. Still, he was writing, writing, writing, and if his later work was denigrated at the time, a reappraisal is eye-opening. Some of it is very, very good.

Tennessee passed away in the Sunset Suite of the Elysée Hotel in New York City in February 1983. His body was laid out at the Frank E. Campbell Funeral Home on upper Madison Avenue, prior to burial in St. Louis. In weeks, he'd have been seventy-two. Despite the overly publicized liquor and drug dependencies that dogged him through his last decades, an autopsy revealed that he'd had an amazingly strong constitution. If a freak accident had not felled him, he might have lived into his nineties, as Miss Edwina had, as had his grandfather, the Reverend Walter Dakin.

There was an open casket at Campbell's the afternoon I paid my respects. I placed on Tennessee's chest a long-stemmed rose, putting it beside a Russian icon left by his friend Lady Maria St. Just. I searched TW's face but had to look away. This wasn't the man I had known. He could never laugh as TW had; he could never chuckle or roar. And I grieved, believing the tiger I'd idolized, and who'd once given me a break, was truly gone now and so would no longer go on himself.

But I was wrong. Turning from the casket, I glanced at the crowd gathered in the room. I wondered who these people were. Not Tenn's former colleagues certainly, nor had they been his close friends. From the looks on their faces and their quiet demeanor, I realized they may have been those grateful playgoers who down the years had been uplifted by those ''magical evenings'' referred to in the *Times*. They, too, had come to pay their last respects, because they had respect for Tennessee Williams.

And the romantic in me likes to imagine that on that afternoon they were hearing again lines that once had pierced their hearts and which they'd never forgotten: ''Blow out your candles, Laura—and so goodbye'' (*The Glass Menagerie*), ''Sometimes—there's God—so quickly'' (*A Streetcar Named Desire*), ''We're under a lifelong sentence to solitary confinement inside our own lonely skins for as long as we live on this earth'' (*Orpheus Descending*).

While I was hearing these lines myself, a woman slipped into the room. I haven't the foggiest notion who she was; in all likelihood I shall never find out. She appeared ageless and was pale, and she had very light hair. Yes, I reckon she did have a touch of Blanche DuBois about her, or a touch of other Williams heroines. Like them, she hesitated nervously before walking up to the casket, as if she didn't want to impose, as if life had taught her the perils of unwanted intrusions. But at the casket, she summoned the courage to look down at TW and to whisper gently, but audibly, ''I never met you, Mr. Williams, but, oh, your plays! Those *plays*!''

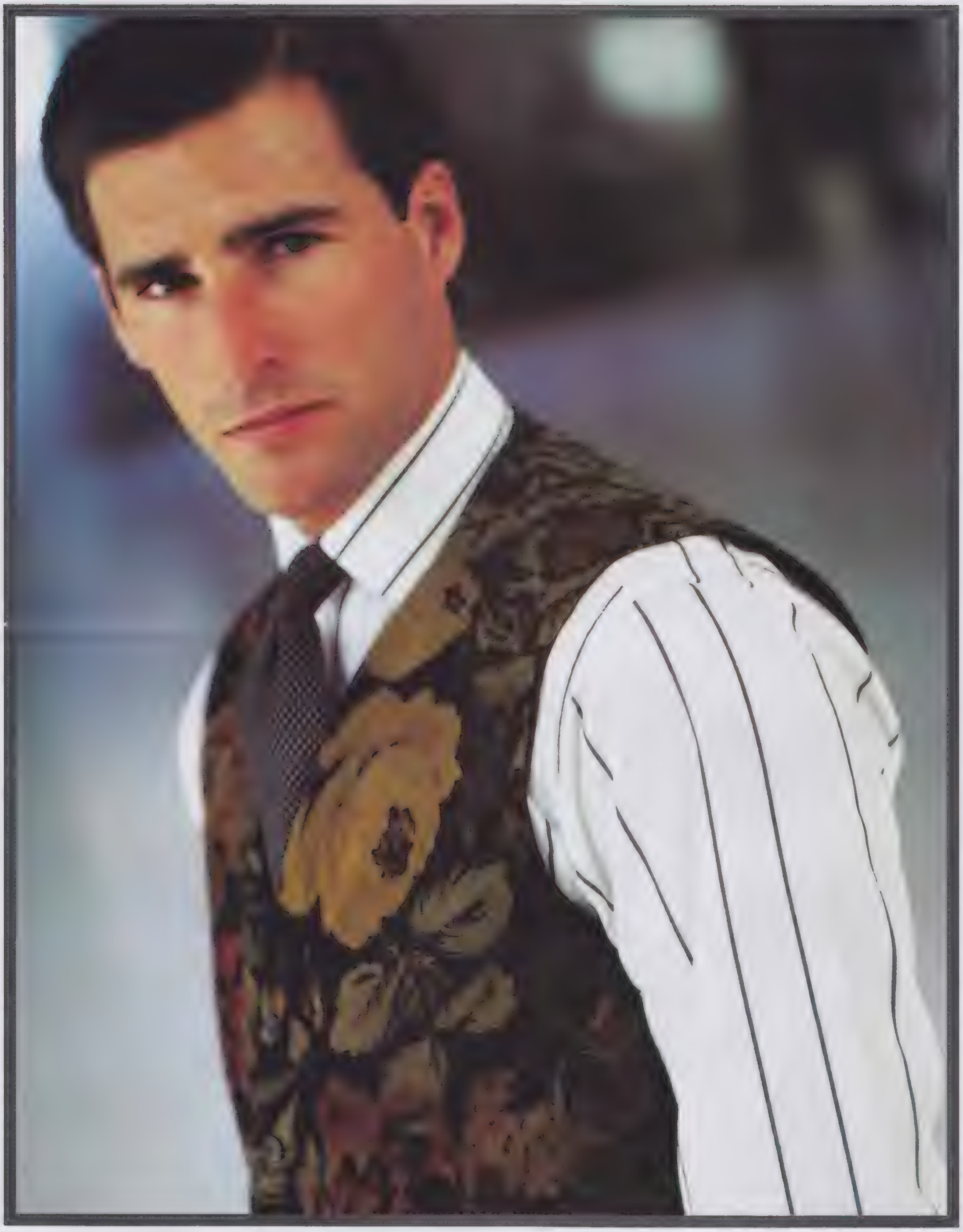
Then as quickly as she had slipped into the room, she slipped out again. But now the faces of those remaining had softened, as if this unknown woman had spoken their thoughts as well as her own, as indeed she had. For ''those plays'' *are* Tennessee Williams, the essential Tennessee, his quintessence; they contain his heart and soul and all that was good within him, and they go on for him and will continue to do so long after all of us have ceased to go on. Therefore, this September is a time for celebration and rejoicing. *Orpheus Descending* is going on—in more ways than one. And to use a favored expression of Tennessee's, ''Right on, baby, right on!''

CUBE ROOTS

(Continued from page 729)

I see painting changing at the end of the nineteenth century. You have what Cézanne did with Impressionism, which led to Cubism. Cubism is a flowering of that drive of painting to discover itself and renew itself. It's like the bones of something new. It's what underlies maybe everybody's painting, but certainly mine. Cubism is the basic set of rules for putting things together. Just about everything seems to have its roots in Cubism. Abstraction certainly does. I think abstraction is still in the process of finding its course. It's just beginning. There was a lot of talk for a while of post-Cubist painting. There was an assumption that Pollock was pointing in a direction that was going to be beyond Cubism. But in the end, I don't think he did. **Frank Stella, Artist**

A lot of what I tried to do, particularly in the beginning, was avoid Cubism, which I think the Abstract Expressionists ▶ **800**



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YVES SAINT LAURENT

CUBE ROOTS

(Continued from page 798)

were also trying to do, because it was such an enormous influence. They were trying to get out of the orbit of Picasso. But the biggest influence on me probably was Cubism. After a while, I had no hesitation in using it. With many of my more recent things, I think the nature of the composition has been mostly Cubist. Some things work out in a Cubist composition and some don't.

Cubism is a way of making a series of interlocking localities that are part of a composition. But I don't think people are searching for composition right now. Getting to the meaning of art doesn't seem to be what people are trying to do. I think irony is taking over. People can afford to be humorous or ironic.

I feel that complete abstraction has run its course. And people are looking for other ways of expressing themselves, taking for granted that that battle is over.

Roy Lichtenstein, Artist

You have to assimilate Cubism in order to be a good abstract painter. This is the record. I don't lay down the law, I only go by the record.

I think Cubism was, still is, momentous. All major painting in our time—major painting, mind you—has assimilated Cubism, one way or another. Now, I say major. There's Matisse. And there's the question of how much he was affected by it. I can't see that he got the point of Cubism. I can't see that Miró did either. But Miró owes so much to it, all the same. This was not the case with Max Ernst, nor with the other Surrealists, except Masson. Not Dalí. Not Magritte.

Duchamp, no. He never discerned what it was about. I think he saw the surface of it, that's all. And when Picasso made his first collage-construction, the *Guitar*, in 1912, I think Duchamp didn't know what to make of it and thought that now anything could go. And then he did his readymades. Mondrian got enough of the point of Cubism, I think. He got it fairly early.

And then, sculpture—I think Giacometti before the war was liberated by Cubism. Lipchitz was a Cubist sculptor. I don't think Brancusi was, but what he did was made possible by Cubism. Then of course there was Julio González, who helped Picasso with his sculpture. And there's David Smith, who I think kept the burgeoning tradition of abstract sculpture going, better even than Picasso. Better than González. Actually single-handedly—but so much for sculpture.

Pollock assimilated Cubism by osmosis. He never made any bones about what he owed to Cubism. Sam Kootz showed Picasso over here. He said that once when he was with Picasso, Pollock's name came up. Picasso shoved a stained blotter at him and said, "That's Pollock."

All the Abstract Expressionist artists had contact with Cubism. For the most part, I see Cubism as a kind of foundation for them. They might have quarreled with what I'm saying. But there's an awareness, I maintain, of Cubism in painters like Newman and Rothko. Of course, Gorky and de Kooning and Kline and Motherwell and Gottlieb, they had their Cubism by heart, as it were. Clyfford Still is a different case. He knew Cubism, but his work came more, in its tortuous way, out of Miró's departure from Cubism.

In the case of Johns and Rauschenberg, they took de Kooning's brushstroke and his paint surface more than they took the guts of his painting. Morris Louis, I find, is a far better painter. Louis, Noland, and Olitski all looked at Cubism. Cubism is still there in the very best painting of our time. Yes, I disagree with most people nowadays about what the best new painting is. Jules Olitski, I hold, is the best living painter. You don't see obvious evidence of Cubism in Olitski, but it's there underneath. It certainly is. Frank Stella? He's a failed major painter. Stella's bas-relief constructions are a scandal. They're more of a scandal than Koons's stuff, because their color is so dreadful. That color is a truer, more authentic scandal than Koons's *kitschig* joke.

Of course, Fauvism had a big and lasting effect in this country, as it had elsewhere too. And how. There's too much "Picassolatry." Matisse may be the best painter of the century. I'd rate him a little higher than Picasso, even though he doesn't draw as fabulously.

Clement Greenberg, Art critic

I really like the international quality of Cubism, that working with basic ideas from other cultures, and even bringing in popular culture. And I like the analytical thinking, breaking down the picture plane, and making it at the same time representational and nonrepresentational. I've always looked at the beginning of the twentieth century in terms of two great artists, Picasso and Duchamp. I followed more the Duchampian vein, although I know Picasso and Braque had a great influence on Duchamp.

Art is communication, and that's the area that's really left for artists—communication. When a Picasso goes for $47 million, where's the value for that money? The information in that painting has already been disseminated throughout the culture. The painting isn't a place of storage, because information can be more effectively stored in much greater amounts in a computer. This is why I think art has to compete and be more of a manipulator and a seducer, a propagandist tool. That's the only place it really can be effective today.

Jeff Koons, Artist

When I was a student, one of the things that embarrassed me most and reinforced my natural feelings of inadequacy was that I couldn't tell an early Cubist Braque from an early Cubist Picasso. Now I find that wonderful. Even Picasso couldn't tell the difference sometimes. What I want to know is did Picasso like the Braques that he thought were his as well as he liked his own? Did he think the Braque was a bad Picasso or a good one?

The whole thing of taking a three-dimensional object and putting it on a two-dimensional surface and showing all the sides, that was really a profoundly abstract idea of painting. It wasn't so much about sensation or what happens between the eye, the landscape, and the canvas. It was quite theoretic. And it affected everything from architecture to theater design. It said yes to fragmentation, where the idea of analyzing something could be the subject matter of the painting. This was absolutely critical because it completely altered how we think of the picture plane and what takes place on it. I certainly wouldn't exist without Cubism.

Jennifer Bartlett, Artist

The Braque-Picasso relationship is seminal to this century. Every artist has to understand it, go through it, use it or misuse it.

One of the death knells to a lot of Modernism has been the constraints to Cubism. On the other hand, it's probably helped to foster some of the greatest pieces. Minimalism owes a great debt to Cubism. But it's had little or no influence on the people I particularly admire—Pollock or Newman or Ryman. In terms of Cubism informing my own work, I'd have to go back to Mondrian, not Braque and Picasso. For me, Mondrian is really the prime mover.

The relationship between Merce Cunningham and John Cage has been comparable to the one between Picasso and Braque. It's an obvious exchange and cross-fertilization, and the consequences have been really helpful for this half of the century. When you say Cage today, you also say Cunningham, and vice versa. That openness of understanding and development of a new language is rare. But when it happens, it takes selflessness. You have to have a great trust and love in the other person to do that. I don't think it comes about in any other way.

Richard Serra, Artist

As a student, Cubism was the thing that helped me understand how to make a painting as a painting, rather than just a photographic description. It gave me a way of understanding space and

structuring space. It's the dynamite that blows open the picture box. And then you're able to put it back together again.

John Baldessari, Artist

I think Cubism in the twentieth century is like gesso. It's so absorbed that it's under everybody's painting. The Picasso-Braque relationship was a little like Rauschenberg and Johns, except, as Calvin Tomkins reports in his book Off the Wall, *Johns and Rauschenberg were not working* on *the same thing; they were working* against *the same thing. Picasso and Braque brought the external world into painting with all those trompe l'oeil elements. That's really very much what Johns and especially Rauschenberg did with their collages. They started bringing in the mass media. Obviously there are massive differences, but I think the analogies are still valid.*

Collins & Milazzo, Independent curators and art critics

I saw a lot of both men when I lived in France in the fifties and early sixties. Picasso was always avid for news of Braque. "How is he? Why doesn't he come and stay? I'll put a studio at his disposal, like in the old days. Why doesn't he acknowledge the ceramic fish plate I sent him?" "I thought it was a joke," Braque said.

When Picasso came to visit the house where I lived, he would spend a long time glaring at the great late Braque that hung there, devouring it with his eyes. There were also a lot of marvelous Picassos in the house, but Braque did not return the compliment on his visits. He only had eyes for his own paintings. He would narrow his great eyes and look at them speculatively, as if he were still at work on them.

Both artists talked nostalgically about Sorgues, a village just north of Avignon, our local town. They had lived there together for much of the culminant period of Cubism. The first papier collé had been done there in September 1912; and now (forty-five years later) it hung on our living room wall. Braque remembered buying the grained wallpaper that signified the wooden surfaces at a shop in Avignon. And then, Marcelle Braque told us, Braque had waited for Picasso to leave for a week in Paris so that he could perfect this crucial innovation on his own. Braque was cannier than he seemed.

As for Picasso: apropos one of his Cubist watercolors on the wall, inscribed "Avignon 1914," he suggested I go to a certain stable just inside the ramparts of Avignon. He even remembered the address and the name of the *cocher* (the cabdriver) who worked there. "I painted a wonderful pointillistic sign for him to hang outside the stable. *Fumier à Vendre* (manure for sale), it said. Maybe it's still there." I searched and searched, but couldn't find it. Maybe MoMA will.

John Richardson, Picasso's biographer

Braque was a very gentle person, very soft and attentive to others. For example, he actually worried a lot about the fact that my brother and I were not recognized by my father. I mean, he cared about us even though we were not his children. He had a very sweet character, whereas my father—I wouldn't exchange him for any other—was much more self-centered and obsessed by his work, and yet a lot more fun to be with. There was nothing flamboyant about Braque, whereas my father was very flamboyant. I think Braque had a lot of affection for my father, which actually showed in the fact that he would be concerned with me.

Obviously Cubism has changed the way we look at things. I mean totally. Nothing will ever be the same, as they say. I don't know how many centuries you have to go backward and still not find anything as momentous as Cubism. I suppose the invention of perspective was the most important thing that happened before Cubism. Cubism made it possible for almost anything else to follow.

Paloma Picasso

PLANET STRICKEN

(Continued from page 715)

every one of us must change the way we live. Until we do, Deep Ecologists say, government-imposed emissions standards will be nothing more than licenses to pollute, and logging limits will only conserve timberlands for future plunder.

Historically, that's understandable. Environmentalism—or conservationism, as it was called in the old days—began in this country as an effort by farsighted capitalists like Teddy Roosevelt not to prevent commercial exploitation of natural resources, but to guarantee that in decades to come there would still be natural resources to exploit. The movement *was* in large part an effort to perpetuate industrialism, led by a big-game hunter whose pals, on one safari alone, bagged nine lions, thirteen rhinos, seven hippos, and five elephants.

These conservationists—bird-watchers and deer hunters and trout fishermen and the like—dominated the movement until the late 1960s. Everything changed when the New Left, with its opposition to capitalism, militarism, sexism, and nuclear power, added Ecology Now! to its agenda. That swelled environmentalism's ranks, giving it a decidedly antiestablishment spin in the process. The traditionalists—the National Wildlife Federation alone has 5.8 million members—still have the numbers, but the radicals get the headlines. They also serve as the movement's conscience, and the bigger the movement, the more important that job becomes.

In Western Europe, the increasingly powerful Green party provides a political vehicle for the new environmentalism, with dramatic results. In this country, however, the two hundred or so grass-roots "green" organizations have had little national impact. Where they have been successful is in helping to change people's perceptions. A critical mass of ecological awareness is already developing, and entire communities are well ahead of their representatives in Washington in generating sweeping environmental programs. A southern California smog-control package, recently proposed by a regional planning board, stands a good chance of dramatically changing the lifestyles of thirteen million local residents. The significance of this, and of other initiatives across the country, is that they incorporate the central insight of the Deep Ecologists. Namely, that the enemy, once viewed as big, bad corporate America, is in fact ourselves.

Gearing up for the approaching Green Decade, smart corporations are already ballyhooing their environmental awareness. Many, such as Kellogg's and Betty Crocker, have taken to sporting recycling logos on their products; Procter & Gamble recently made front-page news with the announcement that it will introduce recycling projects that could turn disposable diapers into flowerpots, park benches, and compost.

Given this kind of success, many mainstream activists are only too happy that the eco-radicals and new religionists are doing their thing. At the very least, says David Nesmith of the Sierra Club, radicals serve to "make *us* look reasonable in the larger world." For the moment, however, a problem resides in the smaller world. No amount of consciousness-raising can remove the ugly fact that, under present circumstances, an environmentally pure existence is pretty much impossible.

Chellis Glendinning, a New Mexico psychologist and environmental activist, has given it her best shot. With the single-mindedness of any convert, she chose an adobe home with no air-conditioning (it would have depended on a controversial power plant built on Indian lands), threw out her bed sheets (which contain boric acid and formaldehyde), replaced her mattress (some types of foam release a dangerous synthetic chemical), and sealed her plywood bed board with natural lacquers (to keep formaldehyde from being emitted). She did buy a television recently, however, and still drives a car—though she confesses to feeling guilty about both. "I really feel the big change is not going to happen if one person throws out the TV," she says. "We have to change the way the whole civilization is working."

IN THIS ISSUE

Details, prices, more stores, more . . . on this month's looks

Page 6 (cover): Gold bugle beads on wool crepe jacket, $3,460; pants, $2,790. To order at Anne Klein Stores, Minneapolis. Earrings at Butler & Wilson, Los Angeles. Both necklaces at Kenneth Jay Lane Trump Tower, NYC. Three-strand necklace at I. Magnin. **113:** Bill Blass's wool shawl and skirt. Bergdorf Goodman; Nan Duskin, Philadelphia, Baltimore. 2) Jay Feinberg necklace, $875. Saks Fifth Avenue. 3) Silk organza jacket and lamé, silk, and metallic skirt, $9,000. Saks Fifth Avenue; Loretta Blum, Dallas. 4) Donna Karan New York jacket, $6,250, and skirt, $4,900. To order at Bergdorf Goodman. 5) Paisley coup de velour dress. To order at Saks Fifth Avenue; I. Magnin. 6) Azzedine Alaïa rayon, polyester, and elastine jacket; wool bodysuit, $485; leggings, $600. Alaïa, New York; Alaïa Chez Gallay, Beverly Hills. Jacket to order at both stores. **120:** 1) Shirt, $540; wool, cotton, Lurex, and nylon shorts, $360. Barneys New York; Nan Duskin, Philadelphia, Baltimore. 2) Top and lamé and chiffon skirt, $1,875 each. Barneys New York; I. Magnin. 4) Viscose, silk, and polyester dress. To order at Alaïa, New York. 5) Stretch velvet bodysuit by Fernando Sanchez Limited, $550. Carol Rollo/Riding High, NYC; Jamie, Nashville. 6) Charlotte Neuville's wool, Lurex, nylon, and elastic coat, $870. Silk jacket, $516, and skirt, $405. Silk organza top, $500. Jacket, coat, and top at Martha. Jacket, top, and skirt at Neiman Marcus. **140:** 1) Shoes, $165. Evviva, NYC; Neiman Marcus. 3) Coat, $790. Saks Fifth Avenue; Nordstrom. 4) Wool cape, $360; Ralph Lauren Classics wool pants, $195. Both at Polo/Ralph Lauren, Pittsburgh. Cape at Polo/Ralph Lauren, NYC. 5) Adrienne Vittadini wool coat, $600, and leggings, $190. Saks Fifth Avenue; Neiman Marcus. 6) Patrick Kelly's wool blanket, $100, dress, $495, and felt hat, $250. All at Macy's. Dress at Nordstrom. 7) Left: Anne Klein II wool pullover, $110, and pants, $172. Saks Fifth Avenue. Pants at Marshall Field's. Scarf at Bergdorf Goodman; I. Magnin. Right: Wool jacket, $298, and turtleneck, $120. Lord & Taylor. Turtleneck at I. Magnin. **156:** 1) Jacket, $440; rayon blouse, $170. Macy's; I. Magnin. Hat, Makins Hats. Charivari, NYC; Fred Segal, Melrose CA. Earrings, Mish Jewelry. Barneys New York; Fred Segal, Melrose CA. Necklace, Annika by Richard Fishman. Bergdorf Goodman; The Elements, Greenwich CT. Rings, Roxanne Assoulin for Savannah. Jaded, NYC; Goldtinker, Deal NJ. Shalimar Gloves. Gidding-Jenny, Cincinnati; Rocsil's, Oakland. Bag, Prada, NYC. 2) Beaded lamb's-wool cardigan, $385; silk blouse, $245; gabardine pants, $355. Charivari, NYC. Cardigan and blouse at Nan Duskin, Philadelphia, Baltimore. Pants at L. H. Rogers, Salem MA. 3) Silk organza blouse, $520. Martha; I. Magnin. **157:** 4) Rayon shirt, $170; wool pants, $335. Macy's. 5) Mohair sweater, $550; wool skirt, $300. Barneys New York; Pompian, Chicago. 6) Model right: Wool jacket, $850. Saks Fifth Avenue; L. H. Rogers, Salem MA. 8) Gabardine jacket, $440; silk blouse, $170; gabardine skirt, $258. Jacket and blouse at Macy's; Nan Duskin, Philadelphia, Baltimore. Skirt at I. Magnin. Necklace, Van Cleef & Arpels, NYC, Beverly Hills. Judith Leiber bag. Bergdorf Goodman; I. Magnin. **160:** Jacket, $760; skirt, $388. Martha; Toby Lerner, Philadelphia. **192:** 3) Coat, $340; vest, $150; sweater, $122. Fred Segal, Melrose CA. Coat and sweater at Dayton; Hudson. Vest at Katy Flynn, Essex CT. 4) Cotton shirt and shawl, $110 each. Shawl at Charivari, NYC; Morgan's, Austin TX. Shirt at Rags 2 Riches, Cincinnati. **206:** 6) Wool jersey dress, $385. Bergdorf Goodman; Sybil, Voorhees NJ. 7) Wool tweed coat, $495. Bergdorf Goodman; Rebecca, Indianapolis. Donna Karan Eyewear by Bausch & Lomb. 8) Vinyl-coated cotton raincoat, $375. Bergdorf Goodman; Leknack, Winnetka IL. **220:** 1) Shoes, $250. Joan & David, NYC, San Francisco. 2) Pad cover, $195. T. Anthony, NYC, Washington DC. 3) Agenda book, $110. Il Bisonte, NYC. 5) Case, $195. T. Anthony, NYC, Washington DC. 6) Bag, $300. Gucci, NYC, Beverly Hills. 7) Shoes, $255. Fratelli Rossetti, NYC. On top model: Isaac Mizrahi suede coat, $2,200. Saks Fifth Avenue; Ultimo Ltd., Chicago. DKNY wool cardigan, $245. Bergdorf Goodman; I. Magnin. Scarf around neck, Hermès. Sector watch. Shalimar Gloves. Altman's; Marshall Field's. Bag, $390. Lederer, NYC. DKNY leggings, $130. Bergdorf Goodman; I. Magnin. Shoes, J. P. Tod's by Diego Della Valle. Diego Della Valle, NYC; Creeds, Canada. Inset center: Missoni wool jacket, $1,075. Missoni Boutique, NYC. Bag, $300. Lederer, NYC. Scarf in bag, Hermès. Inset far left: Silk raincoat by Marc Jacobs for Perry Ellis, $2,500. To order at Bergdorf

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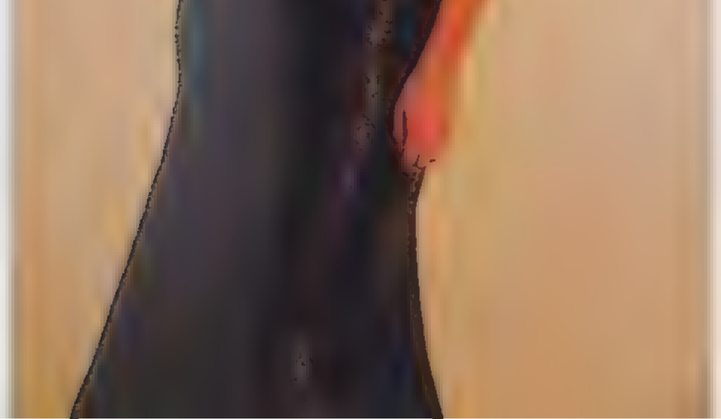
IN THIS ISSUE

Goodman. Cashmere sweater, $305. At Cashmere-Cashmere, NYC, Chicago. Jeans, Calvin Klein Sport. Earrings, M&J Savitt. Chanel scarf. Gloves, Donna Karan Accessories. Information book, Polo/Ralph Lauren Leathergoods. Polo/Ralph Lauren, NYC, Beverly Hills. Bag, $360. Gucci, NYC, Beverly Hills. **240:** Bronze sheared muskrat coat by Giorgio Sant'Angelo for Robert Sidney Furs, $4,000. Northern Lights at Bloomingdale's; Foley's, Houston. Hat, Eric Javits. Henri Bendel; Neiman Marcus, Fort Lauderdale. **246:** Ocelot printed sheared mink jacket by Claude Montana for Birger Christensen, $10,000. Northern Lights at Bloomingdale's; Neiman Marcus. Claude Montana wool flannel pants, $520. Charivari, NYC; Claude Montana Boutique, Beverly Hills. Boots, Claude Montana Pour Stephane Kélian. Stephane Kélian, NYC, Beverly Hills. Black sheared mink parka by Geoffrey Beene for Goldin-Feldman, $7,000. Northern Lights at Bloomingdale's; Bullock's. Sheared weasel, Fendi by Karl Lagerfeld. The Carol and Irwin Ware Fur Salon at I. Magnin, Chicago. Dyed fox coat, Perry Ellis by Marc Jacobs for Birger Christensen, $6,000. Northern Lights at Bloomingdale's; Somper Furs, Beverly Hills. Persian lamb coat by Oscar de la Renta for Wagner Fur, $9,500. N. H. Rosenthal Furs, Chicago; I. Magnin. **260:** Grosvenor Canada coat, $4,700. Furs by Robert, Birmingham MI; McElroy Furs, Chicago. Fendi by Karl Lagerfeld silk and sable coat. The Carol and Irwin Ware Fur Salon at I. Magnin, Chicago. Geoffrey Beene for Goldin-Feldman coat, $7,000. Northern Lights at Bloomingdale's; I. Magnin. Donna Karan for Birger Christensen coat, $10,000. Robert Mann Furs, Southfield MI. Natural ranch mink coat and scarf, Karl Lagerfeld for Revillon Furs. Coat, $13,500; scarf, $7,900. Revillon at Saks Fifth Avenue. **269:** Valentino for Alixandre coat, $15,500. Revillon at Saks Fifth Avenue; Saks Jandel. Genny Furs coat, $7,000. Northern Lights at Bloomingdale's. **304–305:** 1) Tunic and turtleneck by Marc Jacobs for Perry Ellis. Adrienne Vittadini scarf. 2) Polo by Ralph Lauren man's shirt. Belt by Ozbek. 1,2) Hair, Julien d'Is, Paris; makeup, Stéphane Marais for l'Agence Bruno, Paris. 3) Sweater by Marc Jacobs for Perry Ellis. Prada bag. Hair, Kevin Mancuso for Oribe at Parachute; makeup, Marie Josée Lafontaine. 4) Jacket by Ralph Lauren Classics. Fortunoff chain. Hair, Kevin Mancuso for Oribe at Parachute; makeup, Vincent Longo for Pipino-Buccheri. 5) Coat by Ralph Lauren Roughwear. Donna Karan New York sweater. DKNY leggings. Gloves, Donna Karan Accessories. Hermès bag. Hair cut and styled by Julien d'Is, Paris; makeup by Stéphane Marais for l'Agence Bruno, Paris. 6) Scarf, Giorgio di Sant'Angelo. Bag, Calvin Klein Accessories. Hair, Mitch Barry; makeup, Sonia Kashuk. **402:** Hosiery, Leg Looks. Robert Clergerie boots. Barneys New York; Ecru, Los Angeles.



New York news

645: Dress, $10,000. Christian Dior Legwear. Shoes, Manolo Blahnik for Isaac Mizrahi. Bergdorf Goodman; Madeleine Gallay, West Hollywood CA; I. Magnin. Andy Warhol print courtesy of Gallery 121, NYC. **646:** Shoes, Manolo Blahnik for Charlotte Neuville. Manolo Blahnik, NYC. **647:** Wool and spandex jacket and skirt; silk shirt. All also available at Adele Kauff, Great Neck NY; Mary Mahoney's, Portsmouth NH; Nan Duskin, Baltimore; Stanley Korshak, Chicago; Scarboro Fair, Glencoe IL; Raffles, Encino CA. Jacket available at Dayton. Chanel earrings and gloves. Gloves available at Barneys New York; Chanel Boutique, San Francisco. Hat, Makins Hats. Barneys New York; 23 Idlewild, Memphis; Traffic, Los Angeles. Bag, Matsuda. Matsuda Boutique, NYC. Stockings, Silk Reflections by Hanes. Altman's; Marshall Field's. Shoes, Manolo Blahnik, NYC. **648:** Dress, $2,400. Also available at Ralph Davies, San Francisco. Hanes Hosiery. Shoes, Manolo Blahnik, NYC. **649:** Coat, $2,900. Umbrella, Georges Gaspar. Peter Herman, NYC. Gloves, André Van Pier. Bag, Jill Stuart. Jill Stuart, NYC; Toby Lerner, Philadelphia; Ultimo Ltd., Chicago. Tights, Fogal of Switzerland, NYC. Boots at Bergdorf Goodman; Madeleine Gallay, West Hollywood CA; Fred Hayman, Beverly Hills. **650:** Sweater, $2,120. Marc Jacobs for Perry Ellis blanket, $2,500. Tights, Fogal of Switzerland, NYC, Washington DC, Palm Beach FL, Chicago, Houston, Beverly Hills, San Francisco. Bag, Emporio Armani. **651:** Jacket, skirt, and turtleneck also available at Frances Kahn, Richmond and Roanoke VA; Adaria, Birmingham MI; Perlie, Hubbard Woods IL; Rebecca, Indianapolis. Sunglasses, Ray-Ban by Bausch & Lomb. Prada bag. Shalimar Gloves. Watt & Shand, Lancaster PA; Gidding-Jenny, Cincinnati, Indianapolis; Swansons on the Plaza/Halls. **652–653:** Left to right: Lambskin trench, $2,730; rayon and polyester sweater, $960; wool sweater, $565. Rayon and polyester dress, $1,085. Sunglasses, Ray-Ban by Bausch & Lomb. Suede bolero, $1,600; cotton and viscose with polyester bodysuit, $585. All available at Alaïa, New York; Caron Cherry, Bal Harbour and Coconut Grove FL; Alaïa Chez Gallay, Beverly Hills. **655:** Azzedine Alaïa bodysuit, see info. page 653 for details.

Camel's back

656: Tunic, $300. Madison, Virginia Beach VA. Chanel necklaces with suns. Chanel Boutique, San Francisco. Chanel bracelet. Chanel Boutiques, NYC, Beverly Hills, San Francisco. Chanel necklace with square medallions. Bergdorf Goodman; Dayton; Chanel Boutique, San Francisco. Gloves, Donna Karan Accessories. Bergdorf Goodman. Photographed at La Goulue, NYC. **657:** Turtleneck and leggings also available at Nordstrom, Orange County CA. Leggings at Bullock's. Sunglasses, Ray-Ban by Bausch & Lomb. Belt, Ruza Creations. Bloomingdale's; Julee Julee, Westport CT; Cynthia, Dallas. Shalimar Gloves. Watt & Shand, Lancaster PA; Gidding-Jenny, Cincinnati, Indianapolis; Swansons on the Plaza/Halls. Shoes, Stephane Kélian. Ste-

phane Kélian Boutique, NYC; Georgina, Hewlett NY. **658:** Coat and skirt also available at Nan Duskin, Baltimore; Charles Sumner, Boston and Chestnut Hill MA. Shalimar Gloves. Watt & Shand, Lancaster PA; Gidding-Jenny, Cincinnati, Indianapolis; Swansons on the Plaza/Halls. Manolo Blahnik shoes. Manolo Blahnik, NYC; Jimmy's, Brooklyn NY. **659:** Coat, $70,000. **660:** Mouton fur trim coat. Also at L. H. Rogers, Salem MA; Chequers, Charleston WV; Brittany Ltd., Chicago and Northbrook IL. Laura Biagiotti wool and cashmere turtleneck, $730. Quarante, Newton Center MA; Julee Julee, Westport CT; Lyndon's, Wichita KS. Chanel earrings. Nordstrom, Seattle. Chanel necklace. Chanel Boutiques, NYC, Dallas, Beverly Hills; Neiman Marcus; Nordstrom, Seattle. Hermès gloves and bag. Hermès Boutique, NYC. **661:** Dress, $2,500. Raincoat by Burberrys Limited, $520. Burberrys, NYC, Minneapolis, Seattle. Chanel bag. Sunglasses, Frizon for Mikli. **662:** Bag available at Chanel Boutiques, NYC, Palm Beach FL, San Francisco, Beverly Hills. Geoffrey Beene gloves at The Shop of Geoffrey Beene, NYC. Stephane Kélian boots. Stephane Kélian Boutique, NYC; Georgina, Hewlett NY. **663:** Earrings available at Chanel Boutique, San Francisco. Portolano gloves. Bergdorf Goodman. Bracelet at Chanel Boutiques, NYC, San Francisco, Beverly Hills. Belts at Chanel Boutique, San Francisco. Bag at Chanel Boutiques, NYC, Chicago, Beverly Hills, San Francisco, Honolulu. Boots, see info. page 662. **664:** Sweater and leggings also available at Neiman Marcus. Sunglasses, Frizon for Mikli. Bag, Hermès. Hermès Boutiques, NYC, Honolulu. Boots, Stephane Kélian. Stephane Kélian Boutique, NYC; Georgina, Hewlett NY. **665:** Russian golden sable coat, $25,000. Also available at Macy's, Atlanta; E. C. Dittrich Furs, Detroit; Alaskan Fur Company, Kansas City and Overland Park KS; Foerester Furs, Seattle. To order at Macy's, San Francisco. Sunglasses at Alain Mikli Boutique, NYC. Chanel earrings. Philippe Model gloves.

Bronze cast

667: Skirt to order at Alaïa, New York. Shoes, Azzedine Alaïa. **668:** All cuffs at Richard Gould, NYC; Faw Bush's, Minneapolis and Edina MN; Mi Place, Fullerton CA; Fini, Seattle. Pedicure by Elisa Ferri. **669:** Cotton and cupro jacket and silk chiffon skirt (not shown), $11,955. Also at Chanel Boutiques, Palm Beach FL, Dallas, San Francisco, Honolulu. Nylon and spandex leggings. Patricia Field, NYC; Maxximize, Toms River NJ; Leotardo da Vinci Body Boutique, Philadelphia. Chanel choker. Bergdorf Goodman. Chanel necklace. Chanel Boutiques, NYC, Chicago, Palm Beach FL, Dallas. **670:** Dress, $8,400. Also at Nan Duskin, Baltimore; Anna Bassett for Claire Pearone, Troy MI; Amen Wardy, Newport Beach CA. James Arpad necklace at Roz & Sherm, Birmingham MI. **671:** Pants, $3,030. Necklace, Eric Beamon. Bergdorf Goodman; Ultimo Ltd., Chicago; Madeleine Gallay, West Hollywood CA; I. Magnin. Shoes, Maud Frizon, NYC and Manhasset NY, Boston, Phoenix. **672:** Polyester and polyurethane raincoat. Also available at Hartley, Westwood NJ; Claire Dratch, Bethesda MD; Harriet Kassman, Washington DC; Aucourant, Milwaukee; Susan of Burlingame, Burlingame CA; Diagonale, San Francisco. Michael Kors shirt and pants. Shoes, Maraolo, NYC, San Francisco. **673:** Coat, $9,500. Also available at Abravanel Furs, Pittsburgh; Robert Mann Furs, Southfield MI. Necklaces at Saks Fifth Avenue; Roz & Sherm, Birmingham MI; Accents, Sioux City IA. **674:** Rayon and polyester cardigan also available at Nan Duskin, Baltimore; Swansons on the Plaza; Tootsies, Houston; Daniel Foxx, Palm Desert CA; Nordstrom, Washington DC, San Diego. Silk and polyester skirt also at Toby Lerner, Ardmore PA; I. Magnin. Necklaces, Pellini Bijoux. Donna Karan shoes. Jildor, Great Neck NY; Knit Wit, Philadelphia; I. Magnin. **675:** Silk and metal with polyester pants also at Toby Lerner, Ardmore PA; I. Magnin. Pellini Bijoux necklace. Bonwit Teller, NYC, Chicago.

Jet set

676–677: Cotton and cupro top and skirt, $7,555. Also at Chanel Boutiques, Dallas, San Francisco. James Arpad earrings. Bergdorf Goodman; Snooty Hooty, Atlanta. **678:** Pants, $2,300. Also at Ultimo Ltd., Chicago. Necklaces by Pellini Bijoux. **679:** Acetate, acrylic, cotton, and polyester jacket, $3,730, and skirt, $2,895. Both also at Nan Duskin, Baltimore; Linda Dresner, Birmingham MI. Skirt to order at Yves Saint Laurent Rive Gauche Boutique Femme, NYC. Earrings, James Arpad. Shoes, Manolo Blahnik. **680–681:** Wool jacket and pants. Richard Serbin earrings. **682:** Jacket and skirt also at Bullocks Wilshire; Nordstrom, Palo Alto and San Jose CA. Earrings, Richard Serbin. **683:** Dress and bolero also at Charles Sumner, Chestnut Hill MA; Sara Fredericks, Palm Beach FL; Neiman Marcus. Earrings, Richard Serbin.

685

The short form

685: Dress also at Nan Duskin, Baltimore. Robert Lee Morris earrings. Christian Lacroix scarf. Bloomingdale's. Karl Lagerfeld bag. Geoffrey Beene gloves. To order at The Shop of Geoffrey Beene, NYC. Hue tights. Bloomingdale's; Marshall Field's. Shoes, Charles David, Los Angeles. **686:** Silk organdy, viscose panne, and silk and polyester chiffon dress, $2,700. Earrings, Stuart Freeman Designs. Patricia Field, NYC; Kate Clarke Collectibles, Louisville; Cattlebone, Pasadena CA. Ring, Ronald Mallory. Joseph, Memphis, Chicago. LaCrasia gloves. Macy's, Herald Square. Hosiery, Caroline Lewkovitz. La Rue des Rêves, NYC; Something's Afoot, Dallas; Shauna Stein, Los Angeles. Prada shoes. Prada, NYC. **687:** Dress also at Caron Cherry, Miami. Rings, Ronald Mallory. For stores, see info. page 686. Donna Karan Hosiery. Saks Fifth Avenue; Marshall Field's; I. Magnin. Shoes, Manolo Blahnik, NYC.

The straight and narrow

692: Earrings, Michael Good Design. The Niessing Collection, NYC. Shoes, Manolo Blahnik, NYC. **693:** Dress also at Nan Duskin, Baltimore. **694:** Dress, $3,410. Also at Nordstrom, San Diego; Bullock's. **695:** Dress, $2,800. Also at Sharon Batten, Ontario Canada. **696:** Polyester and silk dress, $2,700. Also at Nan Duskin, Baltimore; The Gazebo, Dallas; Ralph Davies, San Francisco. **697:** Dress, see page 696 for details.

Great pretenders

698: Left: Short coat available at Emporio Armani Boutique, NYC. Emporio Armani wool sweater, $150. Emporio Armani Boutique, NYC. Cotton pants, $42. The Gap Stores. Sunglasses, Eyevan/Peoples L.A. Necklace, Isaac Manevitz for Ben-Amun. Le Bijou, Englewood Cliffs NJ; Jest Jewels, San Francisco. Belt, Joan & David, NYC. LaCrasia gloves. Macy's Herald Square. Emporio Armani shoes at Emporio Armani Boutique, NYC. Center: Acrylic and cotton coat at Sonia Rykiel Boutiques, NYC, Boston, Chicago; Dayton; Jacobson's. Fernando Sanchez ottoman stretch velvet bodysuit, $550. Carol Rollo/Riding High, NYC; Jamie, Nashville. Tights, Adrienne Vittadini for Trimfit. Shoes, Maud Frizon for Sonia Rykiel. Maud Frizon, NYC and Manhasset NY. **699:** Long coat at Emporio Armani Boutique, NYC. Cotton pants, $42. The Gap Stores. Sunglasses, Cutler & Gross at the Aubrey Co. LaCrasia gloves. Macy's Herald Square. Shoes, Fratelli Rossetti, NYC. **700:** Acrylic fur coat, $2,200. Sunglasses, Alain Mikli. Alain Mikli Boutique, NYC; Optica, Dallas; L. A. Eyeworks, Los Angeles. Gloves, Donna Karan Accessories. Shoes, Cole-Haan. **701:** Acrylic, cotton, and modacrylic coat. Also at Terrace House, Englewood Cliffs NJ. Pants at Bonwit Teller, NYC; Neiman Marcus; Macy's, California. Shirt at Bergdorf Goodman; Molly Moses, Pittsburgh; Neiman Marcus. Hat and bag, Emporio Armani.

692

Hat at Emporio Armani Boutique, NYC. Sunglasses, Frizon for Mikli. Alain Mikli Boutique, NYC; Optica, Dallas; L. A. Eyeworks, Los Angeles. Jay Feinberg necklace. Bloomingdale's; Chisholm Halle, Woodmere Village OH; Ella Pryor, Houston. B.C.I. Yema watch. Mishon Mishon, NYC; Watchwork, Chicago. Shalimar Gloves. Altman's; Garfinckels, Washington DC; Marshall Field's. **702:** Fabric at Rosen & Chadick, NYC. Nylon, wool, and Lycra pants. Bag, Maud Frizon Club. Maud Frizon, NYC and Manhasset NY, Boston, Phoenix. **703:** For fabric, see info. page 702. Wool jersey leggings, $166. Bloomingdale's; The Gazebo, Dallas; Butch Blum, Seattle. Scarf at Louis Vuitton Boutiques, NYC, Bal Harbour FL, Dallas, Palm Springs CA, Honolulu. Bag, Gucci America. Gucci, NYC, Bal Harbour FL, Chicago, Beverly Hills, San Francisco. Shoes, Fratelli Rossetti. Fratelli Rossetti, NYC; I. Magnin. **704:** LaCrasia gloves. Macy's Herald Square. **705:** Scarf at

698-699

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IN THIS ISSUE

Adrienne Vittadini, Beverly Hills. **706:** Left: Karsh of Ottawa/Woodfin Camp; top right: Billy Rose Theatre Collection, New York Public Library at Lincoln Center, Astor, Lenox & Tilden Foundations; bottom right: Vachon. **707:** Bottom left: © 1957 New York News Inc., reprinted with permission; center: Billy Rose Theatre Collection, New York Public Library at Lincoln Center, Astor, Lenox & Tilden Foundations; bottom right: Alastair Muir. **708:** Richard Freeman Leavitt. **710:** Stephen Ferry/JB Pictures. **711:** John Chiasson/Gamma-Liaison.

Dressed to kill

716: Bag, Paloma Picasso. Manolo Blahnik shoes. **717:** Robe and gown also at Lisa Norman Lingerie, West Hollywood and Santa Monica CA. Man's jacket by Fernando Sanchez. Shoes, Manolo Blahnik, NYC. These four pages: photographed at Hotel Negresco, Nice, France. **718:** Bag at Bergdorf Goodman; Miss Baker, Providence. **719:** Jacket available in November. Nylon and spandex teddy. Also at Strawbridge & Clothier, Cherry Hill NJ; Harris', San Bernardino CA; Bacon's, Louisville; The Bon Marche, Seattle. Verdura obelisk. Shoes, Maud Frizon. **720–721:** Gown also at Romanoff Boutique, Coconut Grove FL; Ultimo Ltd., Chicago. Shoes, Manolo Blahnik, NYC. Photographed at Monte Carlo Beach Hotel, Société des Bains de Mer. **722:** La Réunion des Musées Nationaux, © SPADEM. **723:** Peggy Guggenheim Collection, Venice, The Solomon R. Guggenheim Foundation, New York. **724:** Scottish National Gallery of Modern Art, Edinburgh; photo by Tom Scott. **727.** Top: courtesy The Museum of Modern Art, New York; inset left: National Gallery, Prague; inset right: Kunstmuseum Bern, Hermann and Margrit Rupf Foundation. **728:** Courtesy Knoedler & Company, New York. **729:** Collection, The Museum of Modern Art, New York, gift of the artist. **732–733:** Center: John Chiasson/Gamma-Liaison.

Beyond the kilt

738: Cotton shirt, $130. Comme des Garçons Shirt Boutique, NYC; Tokyo Collection, Washington DC; Linda Dresner, Birmingham MI. Boy's shirt by Peanut Butter and Jane. **739:** Blouse and pants at Bergdorf Goodman; Carol Levitt Ltd., Locust Valley NY; Ultimo Ltd., Chicago; The Gazebo, Dallas; Jamie, Nashville. Tights by Hot Sox. Shoes, Genny. Bonwit Teller; Susan of Burlingame, Burlingame CA; Bloomingdale's; Marshall Field's. **740–741:** Wool and nylon jacket also at Ruth Shaw, Baltimore; The Gazebo, Dallas. Earrings, Butler & Wilson, Los Angeles. **742:** Bracelets, Mercedes Rubirosa. Linda Dresner, Birmingham MI. Bracelet with blue stone and bracelet with aqua stone at Bloomingdale's. Bracelet with jade stone, Neiman Marcus. Boots, Unisa. Bloomingdale's. **743:** Dress also at Polo/Ralph Lauren, Beverly Hills. Earrings, Isaac Manevitz for Ben-Amun. Le Bijou, Englewood Cliffs NJ; Jest Jewels, San Francisco. Ralph Lauren Hosiery. Shoes, Stuart Weitzman. Rich's; Marshall Field's.

Dress gray

744–745: Stores for fur, see info. page 746. T-shirt at N. Peal Cashmere, NYC, San Francisco, Ontario Canada. Earrings at Le Bijou, Englewood Cliffs NJ; Jest Jewels, San Francisco. Sunglasses at Morgenthal-Frederics, NYC; Optical Shop of Aspen; Optics by Victor, Beverly Hills; Rims & Goggles, Mill Valley CA; Caroline Strange Opticians, Santa Fe. Top necklace at Chanel Boutiques, NYC, Palm Beach FL, Beverly Hills, San Francisco. Other necklaces at Le Bijou, Englewood Cliffs NJ; Jest Jewels, San Francisco. **746:** Skirt also at Nan Duskin, Baltimore. Chinchilla coat, $20,000. Kaufmann's; Marshall Field's; Bullocks Wilshire; I. Magnin. Sunglasses, Christian Roth for Optical Affairs. Optic Zone, NYC; Glasses Ltd., Chicago; Optometrix, Westwood Village CA. Earrings and top necklace, Isaac Manevitz for Ben-Amun. Bottom necklace, Chanel. See info. page 744–745 for stores. Top necklace at Le Bijou, Englewood Cliffs NJ; Jest Jewels, San Francisco. Gloves at Macy's Herald Square; Cecil Elrod at Stanley Korshak, Dallas; Macy's San Francisco. Bag, Renaud Pellegrino. Shoes, Manolo Blahnik, NYC. **747:** Jacket, dress, and coat (not shown), $7,180. Also at Nan Duskin, Baltimore; Martha, Bal Harbour and Palm Beach FL; I. Magnin; Simpson's, Ontario Canada. Cowl and gloves at Lord & Taylor; Razook's, Greenwich CT; Jack Lewis Furs, Memphis; Parisian, Cincinnati; Lois Geans, Magnolia AR; I. Magnin. Earrings, Isaac Manevitz for Ben-Amun. Le Bijou, Englewood Cliffs NJ; Jest Jewels, San Francisco. **748:** Suit, $2,350. Ungaro Boutiques, NYC, Beverly Hills; Marshall Field's; I. Magnin. Turtleneck, JH Collectibles. Earrings, necklaces, and top bracelets on both hands at Le Bijou, Englewood Cliffs NJ; Jest Jewels, San Francisco. Gloves, LaCrasia. Macy's Herald Square. Prada bag. Barneys New York, Short Hills NJ; I. Magnin. **749:** Bag at Saks Fifth Avenue, Bergen County NJ; Beverly Hills. Adrienne Landau gloves. I. Magnin. Shoes at Manolo Blahnik, NYC. **750:** Coat, $39,500. Wool, spandex, and polyester bodysuit. Scarf, Amicale Industries. Shoes, Azzedine Alaïa. **751:** Yves Saint Laurent Rive Gauche wool turtleneck, $450. See page 751 for stores. Earrings, Isaac Manevitz for Ben-Amun. Le Bijou, Englewood Cliffs NJ; Jest Jewels, San Francisco. **752:** Dress also at Nan Duskin, Philadelphia, Baltimore; Perlie, Hubbard Woods IL. Fur, $15,000. Mirror necklace at Le Bijou, Englewood Cliffs NJ; Jest Jewels, San Francisco. Gloves at Lord & Taylor; Razook's, Greenwich CT; Parisian, Cincinnati; Lois Geans, Magnolia AR; Jack Lewis Furs, Memphis; I. Magnin. For bag info., see page 749. Shoes, Manolo Blahnik, NYC. **753:** Acetate and acrylic top also at Krizia Boutiques, Palm Beach and Bal Harbour FL, Houston. Earrings, Isaac Manevitz for Ben-Amun. Le Bijou, Englewood Cliffs NJ; Jest Jewels, San Francisco. Geoffrey Beene gloves at The Shop of Geoffrey Beene, NYC. **754:** Silk and viscose jacket, $2,750. Bloomingdale's; Ultimo Ltd., Chicago; Neiman Marcus; Claude Montana Boutique, Beverly Hills. **755:** Coat, $9,000. Gaylon Furs, Ardmore PA; York Furrier, Elmhurst IL; E. C. Dittrich Furs, Detroit; Alaskan Fur Company, Kansas City MO, Overland Park KS; Macy's California. Pants, $300. Bergdorf Goodman; Toby Lerner, Philadelphia; Stanley Korshak, Chicago; The Gazebo, Dallas; I. Magnin. Scarf, Sylvia Heisel. Esprit sunglasses. Man's sweater by N. Peal Cashmere. Jeans, Levi Strauss & Co. Coat, $9,500. Bergdorf Goodman; Creed's, Ontario Canada; Sompers Furs, Beverly Hills. Bodysuit details, see page 750. LaCrasia gloves. Azzedine Alaïa shoes. ALL PRICES APPROXIMATE.

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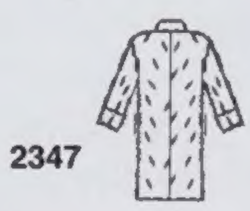
VOGUE PATTERNS

Back views, yardage, details, pages 702–703.

Page 702: Coat: Vogue Pattern #2347, View B. Sizes 8–24. Size 10: 5 yards 60" fabric. $9.50. Canada, $12.75. Fabric: 100 percent modacrylic pile with 100 percent polyester backing.
Page 703: Jacket: Vogue Pattern #1446, View A. Sizes 8–18. Size 10: 2½ yards 60" fabric. $7.00. Canada, $8.50. Fabric: 100 percent modacrylic pile with 100 percent polyester backing.


2347

1446

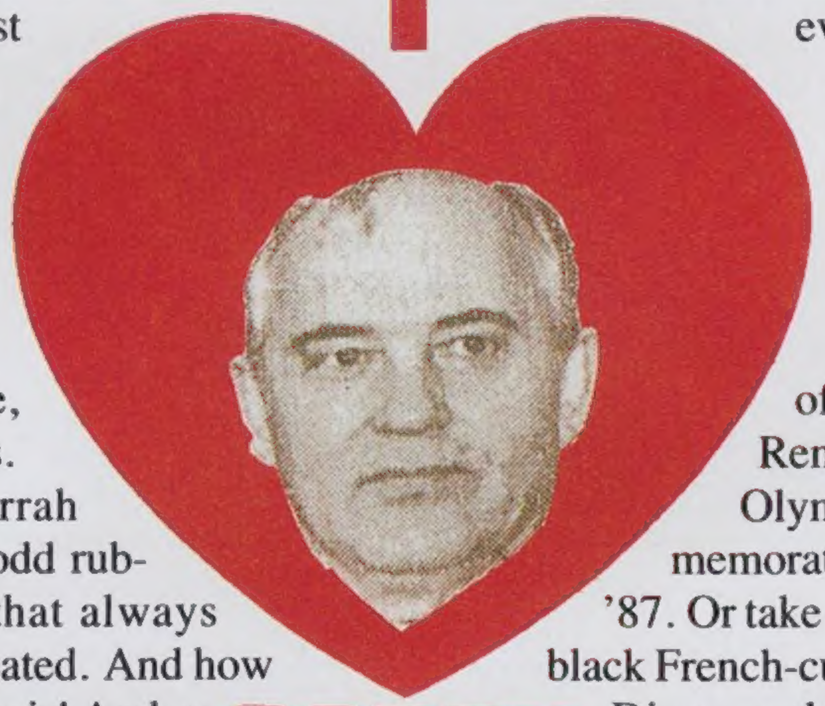
746

TALKING FASHION

To many, **T-shirts** are an anti-uniform of convenience. But BART BULL finds their messages the silk-screened, 100-percent-cotton stuff of history

LIKE EVERYBODY ELSE IN A T-SHIRT, I DISCOVER MY mood each morning in a drawer. Have I risen this day with an Appetite For Destruction? Am I ready to Surf All Day, Race All Night? Do I believe that Chevys Eat Fords, or is it the reverse? If I wear Don't Worry, Be Happy, will I be able to buy into it? Is it too late for my fluorescent yellow smiley-face shirt; should it be relegated to the rag heap of history? And do I dare wear Batman—has it become retro yet? Will anyone appreciate my irony? Or should I simply commence advertising next season's big-screen blockbuster?

To you, a T-shirt is a small statement of style—or perhaps it isn't. But to me, a T-shirt is the 100-percent-cotton stuff of history, the silk-screen evidence of a civilization's whims, its fantasies, its deepest belief systems. I'm an archaeologist in advance, gazing in wonder at the mysterious hieroglyphics dancing from armpit to armpit. I have a modest collection of which I'm inordinately proud; I keep it in these closets, those chests of drawers, in my garage, and in several rent-a-storage units.



Look at this gem: a mint Farrah Fawcett, circa 1976, using that odd rubberized photo-screen process that always stuck to your chest when you sweated. And how could you not? Those teeth, that hair! And as far as mysteries go, why is it that when something like 23 million of these shirts were sold—enough T-shirts to clothe several states—why, then, are there so few extant examples? I consider this a cornerstone of the collection; note the curious synchronicity when you hold the *Jaws* shirt alongside it.

Products and their logos have always been, at least since the seventies, a prominent theme: Coke© and Nike© and Apple© and Sex Pistols® and *E.T.*© and Gucci have each spoken more for their wearers than ordinary words ever could. I branched off briefly into those adjustable-band baseball caps with Copenhagen snuff patches and snappy silk-screened slogans, but they consumed too much space and were, frankly, a bit gauche. Also, since they're somewhat less than biodegradable, they'll ultimately be far less scarce than T-shirts, and thus, far less intriguing.

Now, thanks to my diligence, who will ever be able to forget those enthralling early eighties? Especially once I pull out Frankie Say or Kill 'Em All, Let God Sort 'Em Out. And look at these, all these mideighties hipster-styled T-shirts based on TV shows from the fifties and sixties. Brings back memories squared, eh? Today, however, is the true heyday of the T-shirt.

Where once your Farrah Fawcett shirt might last a summer, or your Katharine Hamnett antinuke number might last a month, today a T-shirt wears thin even as the evening wears on. You can only devote so much valuable chest time to even the snappiest slogan, the superest of superstars, the most timeless of product logos.

It's the ephemeral T-shirt that offers the greatest thrill, after all. Remember boycotting the Moscow Olympics? And here, here's one commemorating the Pope's Raisin' Hell Tour '87. Or take an instant to reverently touch this black French-cut T-shirt with that poignant word Disco emblazoned proudly, and with so much of the original gold glitter still attached. (The fellow who sold it to me swore it was once worn by Bianca Jagger.)

Don't be misled—I may be a scholar and a curator, but my interest is more than merely academic. So many shirts have sentiment attached, like fading colors and falling glitter. This one, this I'm With Stupid shirt, with the finger pointing off into what is now an empty space. . . well, pardon me if I use it to wipe a tear. Sadly, Stupid herself never got the joke. She's gone now, never to return. Worse, she made a point of tearing her shirt to shreds, ruining a matching pair. ❤

Every evening at twilight, Mr. Schaff climbed 299 steps to tend to his official duties as lighthouse keeper. Mrs. Schaff used his prolonged absence to sneak a light of her own.

You've come a long way, baby.

VIRGINIA SLIMS

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